











CONTEMPORARY CURATED>NEW YORK

AUCTION IN NEW YORK 1 MARCH 2019 SALE N10027 10 AM & 2 PM

ALL EXHIBITIONS FREE AND OPEN TO THE PUBLIC

Friday 22 February 10 am-5 pm

Saturday 23 February 10 am-5 pm

Sunday 24 February 1 pm-5 pm

Monday 25 February 10 am-5 pm

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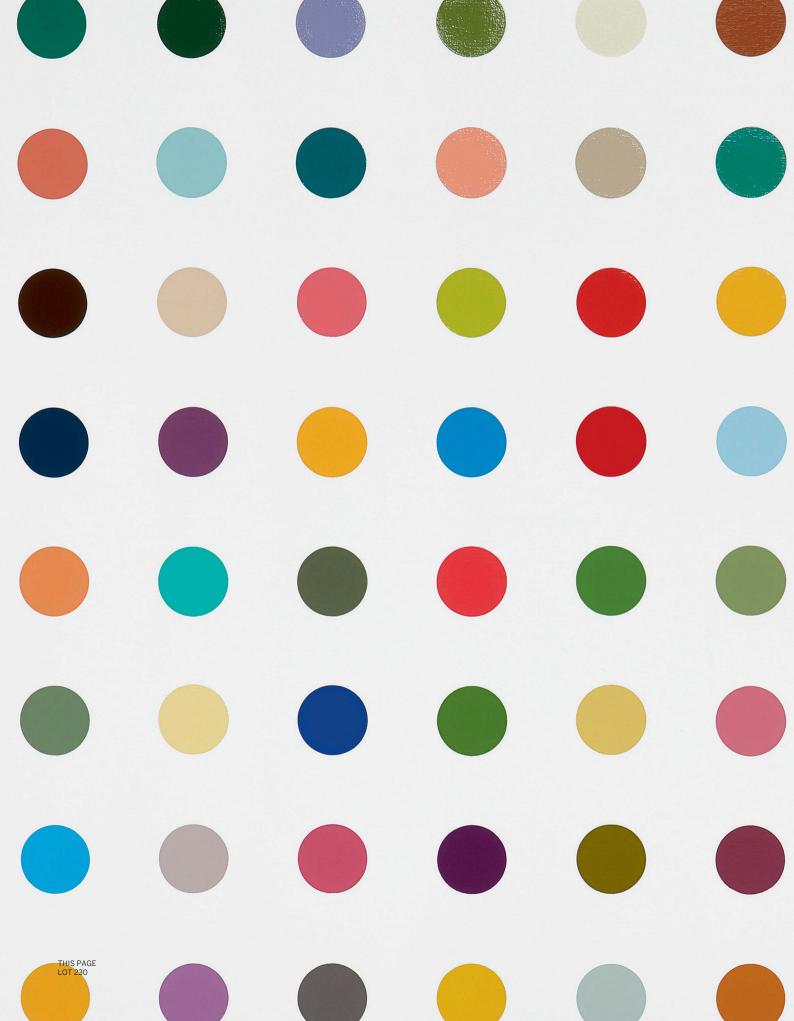
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JAMES SEVIER



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MEN DON'T PROTECT

CONTEMPORARY CURATED>NEW YORK

AND

BYWOMEN FOR TOMORROW'S WOMEN

A BENEFIT AUCTION FOR MISS PORTER'S SCHOOL

Sotheby's is delighted that the March Contemporary Curated Sale will be preceded by a special allwomen artist's auction entitled By Women, For Tomorrow's Women organized by Miss Porter's School in Farmington, Connecticut. Dr. Katherine G. Windsor, Head of School, writes of the purpose of the auction stating: "By Women, For Tomorrow's Women is an example of Miss Porter's School living its mission statement. By bringing together prominent women in the arts and partnering with Sotheby's to market and sell a lot comprised exclusively of women artists, we are setting an example for others to follow as we seek to remedy the inequities women experience in the art world. We are leveraging our 'all-girls' network on behalf of the young women at Miss Porter's today and the generations to follow, and we are saying in our words and our deeds that we can do better and we will do better!"

By Women, For Tomorrow's Women, directly preceding the Contemporary Curated sale, will begin at 9:30am on March 1st and is headlined by a

1966-67 Carmen Herrera painting, Blanco y Verde, donated by Agnes Gund to benefit Miss Porter's School. Agnes Gund graduated from Miss Porter's in 1956 and due to her involvement with her alma mater she will be the honorary Co-Chair of the By Women, For Tomorrow's Women auction along with Oprah Winfrey, who first became involved with Miss Porter's School after sending her niece there in the 1990s. Oprah has continued her involvement with Miss Porter's and subsequently provided tuition for many other girls to attend the school. Sotheby's is honored that both Gund, one of the most important patrons of the arts in America, and Winfrey, champion of women and girls and pioneering philanthropist, have agreed to participate as this season's Curators.

In collaborating with Miss Porter's School on *By Women, For Tomorrow's Women,* Contemporary Curated hopes to further underscore the important role women artists play in both the art historical canon as well as at the forefront of Contemporary Art.

MEET OUR CURATOR

>> AGNES GUND

Agnes Gund is president emerita of the Museum of Modern Art and chair of its International Council. She is also chair of MoMA PS1. Gund joined the MoMA Board in 1976 and served as president from 1991 until 2002. She is the founder and board chair of Studio in a School, a non-profit organization she established in 1977 in response to budget cuts that virtually eliminated arts classes from New York City public schools. A philanthropist and collector of Modern and Contemporary Art, Gund also currently serves on the boards of the Cleveland Museum of Art, the Foundation for Art and Preservation in Embassies, and the Morgan Library & Museum. She is co-founder and chair of the Center for Curatorial Leadership, as well as an Honorary Trustee of the National YoungArts Foundation, Independent Curators International, and the Museum of Contemporary Art, Cleveland. A civic leader and staunch supporter of education, women's issues and environmental concerns, among other causes, Gund has served on the boards of such wideranging organizations as the Aaron Diamond AIDS Research Center, the Andy Warhol Foundation, the Barnes Foundation, Chess in the Schools, the Frick Collection, the Foundation for Contemporary Arts and the Robert Rauschenberg Foundation. In June 2017, she launched the Art for Justice Fund in partnership with the Ford Foundation and Rockefeller Philanthropy Advisors to support criminal justice reform in the U.S. Gund earned a B.A. in History from Connecticut College and an M.A. in Art History from Harvard University. She holds honorary doctorates from Bowdoin College (2012), the CUNY Graduate Center (2007), and Brown University (1996). In 1997, she received the National Medal of the Arts from President Clinton, and in 2016 she was elected Honorary Fellow of the Royal Academy of Arts.



AGNES GUND, NEW YORK CITY, 2014 @ ANNIE LEIBOVITZ

"Miss Porter's knew how important raising money specifically for need based financial aid support was to me and my involvement in this project. As a leading all girls prep school, social and racial diversity is imperative in raising the next generations of female leaders. Having an all women artist benefit auction was a natural extension."

-Agnes Gund

Contemporary Curated in conversation with Agnes Gund

HOW DID YOUR TIME AT PORTER'S SHAPE YOU?

Well, Ms. MacLennan was a wonderful art history teacher who was really engaging and formative in shaping my love of art. She seemed to recognize that I had an eye for looking at things, that my whole nature was tuned to being visual. She would send postcards from all over the world and I remember one of Titian's *The Rape of Europa* from the Isabella Stewart Gardner Museum and others from the Frick Collection, the Morgan Library and Museum, and the Phillips Collection, which is a little more contemporary. She would say, "You must come see this work of art." That meant a lot to me. Years later, I served on the board of the Frick and am now on the Morgan board.

WHAT KEY INFLUENCES (TEACHERS, FELLOW STUDENTS) INFORMED YOU LOVE OF ART OR CHOSEN LIFE PATH?

Aside from Ms. MacLennan, there was also Konrad Oberhuber at Harvard where I received an M.A. years later who was very well known because he specialized in drawings and was considered one of the world's leading experts on Raphael. I am sure my love of drawings and how to view them critically were shaped from this time. Later, as I became a collector there were some wonderful women mentors who helped me along the way. They were members of the International Council of the Museum of Modern Art, which I joined in 1967. Emily Tremaine, Ginny Wright and Katherine White, along with many other members whom I have known over the years, shared with me their time and knowledge of Contemporary Art.

WHAT DOES THIS PROJECT MEAN TO YOU AND WHY IS IT SO IMPORTANT FOR YOU TO BE INVOLVED AND SEE IT SUCCEED?

Miss Porter's knew how important raising money specifically for need based financial aid support was to me and my involvement in this project. As a leading all girls prep school social and racial diversity is imperative in raising the next generations of female leaders. Having an all women artist benefit auction was a natural extension.

HOW DID YOU BECOME INTERESTED IN ART?

My interest in collecting art began very early. As a girl, I loved the art at home, much of it scenes of the American West and paintings by the Spanish artist Joaquín Sorolla, which my father collected. My brother showed some of those works at the Spanish Institute on Park Avenue when they had a show of his collection about 15 years ago. I spent a lot of time in the marvellous Cleveland Museum of Art – in its programmes, its Saturday classes. I loved the Egyptians, the Renaissance, the armour, and recall a memorable van Gogh show I attended with my mother, who was very interested in music. She was a pianist and loved the opera. We used to sort and roll socks, because there were six of us in the family, while she talked to me about the libretto of the opera we were going to see when the Met came to Cleveland. I loved it all.

My family is all very connected with art. My brother Graham is an architect and a contemporary art collector; my brother Gordon, who is blind, is an artist. My sister Louise collects important Asian art, some of which she has given to the newly renovated Berkeley Art Museum in California. My brother Geoff is president of the Gund Foundation, which supports the arts in Ohio. My late brother George was best known for his collection of Japanese art and calligraphy, now at the Cleveland Museum of Art.

My friendships with artists, as well as a sensitivity to the challenges facing women artists and artists of color, have been formative in shaping my collection which is deeply personal and deeply autobiographical. Philanthropy has also been seminal in how and what I collect and I do not acquire a work without thinking about its ultimate disposition.

WHAT KIND OF ART DO YOU COLLECT?

Well, I wanted to originally collect old Master drawings but I love light and could not live in the lowlight conditions they require. I began serious collecting in the late 1960s. My earliest "In school and college and in graduate school, my most important mentors, many of them women, nourished my love of art and my love of helping others. I have been so fortunate to be able to collect and enjoy the work of painters and sculptors, print-makers and photographers. Women need to lift each other up and women need to be in leadership roles." -Agnes Gund

interest was in prints, drawings, even sketches and notebooks. For me, drawings capture the very personalities of their makers, in immediate and intimate ways – sometimes more so than more formalized work. Drawings are still at the heart of my collecting. Very simply, I collect post-war contemporary works, mostly by living American artists, with a strong focus on women especially in the last few decades. And while I love drawings, the collection includes work in all genres and in all materials: paintings and sculptures; objects, often usable objects, like furniture; collages and drawings; photographs; fabric, glass, wood and plastic pieces; and works made of found materials. I find it difficult to segregate fine art from folk art, or from design or from popular or street art. When a work is stunning, and sincere, and original, the material or the label or school of art barely matters, I think.

WHAT WOULD YOU LIKE TO SEE CHANGE IN ORDER TO LEVEL THE PLAYING FIELD FOR WOMEN ARTISTS?

I came across a fascinating quote from Sol Lewitt, who I liked very much, and first met when I came to MoMA while he was still a security guard. He was speaking about Eva Hesse, with whom he had a close relationship. He said "It was my friendship with Eva that made me aware of the problems that women artists face in a world dominated by a male hierarchy (critics, editors, museum and gallery administrators). There seems to be an implicit rule (even among female critics) that a woman can never be considered the dominant practitioner of a style

or an idea. When the time came for the kind of work that Eva was doing (a reaction to Minimalism, it was called 'anti-form', whatever that may be) to be officially recognized, she was relegated to a minor role. Only later did that mistake become evident. But even now, women artists face the same kind of intellectual blindness and sexist 'put-down'.

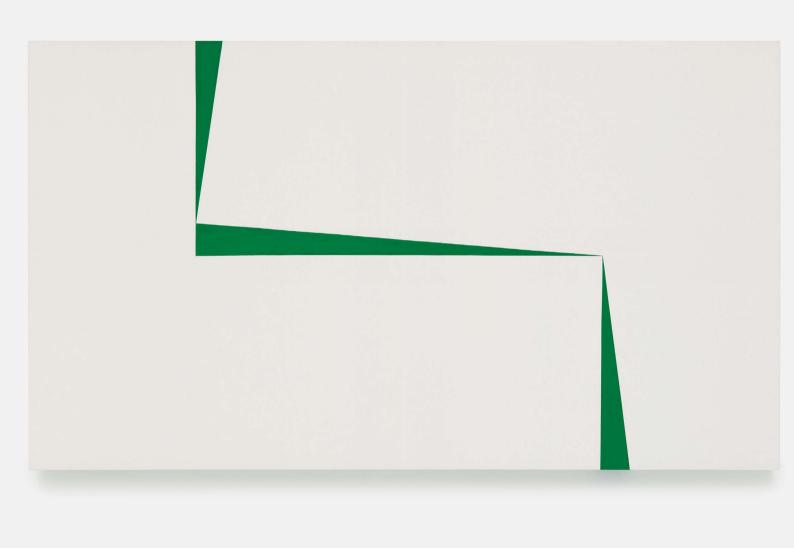
In collecting art, I have long had a particular interest, a special interest, in the work of minority artists, including women. And yes, women artists are a minority. Compared to men, few women get attention from the art world. Those who are recognized are seldom given solo shows or featured in group shows. The work of women artists sells for less, much less. Women are seldom ranked in auction choices. There are few of them in major collections. Dealers will say that women's subjects – and even their materials – are "feminine" rather than universal, like those of men.

Most upsetting, really, is how deep that kind of bad reasoning is. As the artist Elizabeth Murray famously said, "Cézanne painted cups and saucers and apples, and no one assumed he spent a lot of time in the kitchen."

I do believe that today those of us who support women artists, including smart professionals in museums and galleries, and some art schools and residencies, are making inroads against this kind of bias. But there is a long way to go before women are secure, well received, and fairly treated in the world of the visual arts. We have a lot to do. MoMA now has 26 percent female artists in its collection and the Women's Committee and other groups have been attempting to address these discrepancies.

HOW IS THE WORLD CHANGING FOR WOMEN AND WHAT STILL NEEDS TO HAPPEN IN ORDER TO EMPOWER YOUNG WOMEN TODAY AND PREPARE THEM FOR THE BRIGHTEST POSSIBLE FUTURE?

In school and college and in graduate school, my most important mentors, many of them women, nourished my love of art and my love of helping others. I have been so fortunate to be able to collect and enjoy the work of painters and sculptors, print-makers and photographers. Women need to lift each other up and women need to be in leadership roles. As more woman assume leadership roles, as head curators and museum directors, the more this will change. And a school like Miss Porter's, incubating future generations of leaders coming from all backgrounds, will be instrumental in helping to shape the future for women in key leadership positions in all fields.



MEET OUR CURATOR

>> OPRAH WINFREY

Oprah Winfrey is a global media leader, philanthropist, producer and actress. She has created an unparalleled connection with people around the world, making her one of the most respected and admired figures today.

Winfrey is an Academy Award-nominated actress for her role in "The Color Purple," has earned critical acclaim in "Lee Daniels' The Butler" and produced and acted in the Academy Award-winning film "Selma." Winfrey starred in the Emmy nominated HBO Film "The Immortal Life of Henrietta Lacks" and most recently portrayed "Mrs. Which" in Disney's "Wrinkle in Time" film adaptation from director Ava DuVernay. In 2017, her cookbook "Food, Health and Happiness: 115 On Point Recipes for Great Meals and a Better Life" and "Wisdom of Sundays" both debuted as #1 on the New York Times Bestsellers List under her personal book imprint "An Oprah Book." Winfrey's podcast "SuperSoul Conversations," featuring conversations between herself and thought leaders to allow listeners a chance to discover a deeper connection to the world around them. "SuperSoul Conversations" debuted as #1 and has been downloaded over 110 million times to date.

In 2015, Winfrey joined the Weight Watchers board of directors and in 2017, Winfrey launched a new refrigerated food line "O, That's Good" featuring soups and sides that bring a nutritious twist on comfort food classics using real ingredients and no artificial flavors or dyes in collaboration with Kraft Heinz. Ten percent of the profits from the food line are split between charitable organizations Rise Against Hunger and Feeding America to support the fight against hunger. In 2018, it was announced Winfrey

"To prove my belief in that idea I founded the Oprah Winfrey Leadership Academy for Girls (OWLAG) in South Africa. The idea was to take girls out of their underprivileged, challenged environments and provide a space where they could grow and learn to thrive for themselves."

-Oprah Winfrey

made an equity investment in the health-driven restaurant True Food Kitchen brand as they expand their national expansion.

Winfrey is also a dedicated philanthropist. During a December 2002 visit with Nelson Mandela, she pledged to build a school in South Africa and has contributed \$200 million towards providing education for academically gifted girls from disadvantaged backgrounds. Graduates of the school have continued on to higher education both in South Africa and at colleges and universities around the world. Additionally, Winfrey is a founding donor of the Smithsonian's National Museum of African American History and Culture. In June of 2018, the museum opened "Watching Oprah: The Oprah Winfrey Show and American Culture," an exhibit exploring Winfrey's life and her talk show's impact featuring artifacts from the set, costumes from her movies and interactive interviews. In 2013, Winfrey was awarded the Medal of Freedom, the nation's highest civilian honor. In 2018, she was honored with the Cecil B. DeMille award by the Hollywood Foreign Press Association.

Contemporary Curated in conversation with Oprah Winfrey



"...it's exciting to see girls be able to fully blossom in an environment that is conducive to them being all that they can be, where that's your number one focus, where the center of attention is on your gender and your identity and all that that means for you as an individual and as a collective group." -Oprah Winfrey

HOW DID YOU BECOME INVOLVED WITH MISS PORTERS SCHOOL?

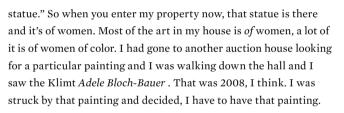
I sent my niece there in the '90s, who is now 41 and has her own children. I researched a lot of different schools and after coming upon Miss Porter's, I felt it was the kind of place I wished I could have gone to school, so I put my niece in school there in the ninth grade and loved it so much that I continued to create scholarships for other girls who came from underprivileged backgrounds and couldn't afford tuition, to attend the school...For me, it's exciting to see girls be able to fully blossom in an environment that is conducive to them being all that they can be, where that's your number one focus, where the center of attention is on your gender and your identity and all that means for you as an individual and as a collective group. To prove my belief in that idea I founded the Oprah Winfrey Leadership Academy for Girls (OWLAG) in South Africa. The idea was to take girls out of their underprivileged, challenged environments and provide a space where they could grow and learn to thrive for themselves.

SO, LET'S TALK A LITTLE BIT ABOUT ART, BECAUSE THIS PROJECT IS ALSO ABOUT CELEBRATING THESE FEMALE ARTISTS. ARE THERE ANY FEMALE ARTISTS THAT YOU LIKE IN PARTICULAR, OR COLLECT, OR HAVE BEEN IMPRESSED WITH?

I love Phoebe Beasley, she's an African American artist who I saw in Maya Angelou's home for the first time. She had a wonderful collage that was in Maya Angelou's house for years, that Maya willed to me when she passed. So, that's one of the first artists I started collecting. Faith Ringgold was another one of the first artists that I started collecting. I actually commissioned Faith Ringgold to do a quilt of Maya Angelou for Maya's 60th birthday. Elizabeth Catlett is another artist that I love. So I would say, those three in terms of female, are some of the main features in my collection. But most of my art is of women. So even though Francisco Zúñiga is obviously not a female, I have a lot of his work. If you enter my property there's a statue that I actually saw at Sotheby's. I'd gone to Sotheby's for another painting one day and this huge statue was in the lobby and I said, "Oh my God, what is that?" I was there to see a painting by Thomas Hart Benton and said, "Oh my God, I have got to be the person that owns this



HARRY ROSELAND, *TO THE HIGHEST BIDDER*, 1904
PRIVATE COLLECTION



HOW DID YOU FIRST BECOME INTERESTED IN ART?

I've been interested in art long before I could afford it. When I was a young reporter and when I got my first apartment, I loved going to galleries even though I couldn't afford anything I saw, so I would go buy postcards. I would buy postcards of Degas and Picasso and all of the greats, and frame them in my house. I'd spend more on the frames than on the art. Sometimes I would spring for a poster, a full on poster and frame it. So I have always loved the idea of being surrounded by art and beauty and beautiful objects. I waited until I could start to afford to buy smaller pieces and then larger pieces. I just buy whatever I like, I don't buy anything based on what I'm going to sell later or what I think it can gain me, in terms of a profit later on. I just see things, and I'm either knocked off my feet by them or compelled because there's some kind of feeling I get from the piece.

YOU TALK A LOT ABOUT LIVING YOUR BEST LIFE, HOW DO YOU THINK BEING AROUND ART HELPS ONE TO LIVE THEIR BEST LIFE?



JOHN SINGER SARGENT, CASHMERE, 1908 PRIVATE COLLECTION

For me, art is reflective of the best of you. It is a mirror of the best of yourself. It is a mirror of the deepest part, the most soulful reflections, the beauty of yourself and that's why when you surround yourself with it, it's like looking at a mirror of your own life, of what resonates with you in terms of beauty, in terms of empathy, in terms of passion, in terms of truth. It's like a physical object that gets to be a mirrored manifestation of what your soul represents, on multiple levels.

WHAT IS THE FIRST PIECE OF ART YOU BOUGHT?

I think it's interesting to note that when you come to my house, you see a lot of paintings of women, as I was saying. Adele Bloch-Bauer, who I've since sold, but I have some of Degas' Dancers, I have Gauguin's women. But the most powerful painting that actually is the central figure and force of my home is a painting by Harry Roseland called To The Highest Bidder and it is actually the first piece of art I bought. It's probably about six feet tall and it is a genre painting that he did in 1904 of a slave woman on the auction block, and you can see faintly in the background that it says "Slave Sale" and she's standing holding her daughter. That is the center of my living room, and in every home it's been the center of the living room since 1998! I find strength and depth and power, resilience, courage, honor, integrity, will and tenacity from looking at that painting. What's interesting about that painting is that people come to my home, they say, "Oh, it looks like her eyes are following you." It just feels that way because he did such a powerful job of creating the images of the mother and



FAITH RINGGOLD, MAYA'S QUILT OF LIFE, 1989
IMAGE © CRYSTAL BRIDGES MUSEUM OF AMERICAN ART, BENTONVILLE,
ARKANSAS, 2015.23
PHOTOGRAPH BY EDWARD C. ROBINSON III
© 2019 FAITH RINGGOLD / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

daughter. But as an African American woman who is a descendant of slaves, to be able to own that piece, which is called *To The Highest Bidder*, and as I was speaking earlier, about how art reflects the interior of your own soul, your own being, it is sort of the stabilizing factor in my home. So that no matter what I acquire, no matter what else I'm surrounded by, that is a constant reminder of who I am and from whence I came.

IN COTEMPORARY CURATED WE HOPE TO INSPIRE YOUNG COLLECTORS TO SEE HOW MUCH THEIR WORLD CAN BE ENRICHED BY NOT ONLY COLLECTING ART, BUT BEING IN THE ART WORLD. DO YOU HAVE ANY ADVICE FOR YOUNG COLLECTORS AS THEY START THEIR JOURNEY?

I have friends that say, "Oh, I can't afford the art you have in your house." Nor could I, until recently. But I always just bought what I loved and what I could afford. I went to all kinds of galleries, I went to street galleries, galleries in my neighborhood, I attended art fairs, I went to art festivals on the street. I just bought, I think because it is a reflection of your inner being, actually. It's an outward expression of what resonates with you, inwardly, that you just buy what you love. I guess I would be considered a collector now, but it's based on nothing other than what speaks to my own heart, what absolutely resonates truthfully with me. That's what I tell my girls at OWLAG. I have lots of girls who have graduated and they're starting their first apartments and they can't afford things, I say, "You don't have to buy postcards but find objects that speak to you,

"For me, art is reflective of the best of you. It is a mirror of the best of yourself. It is a mirror of the deepest part, the most soulful reflections, the beauty of yourself and that's why when you surround yourself with it, it's like looking at a mirror of your own life, of what resonates with you in terms of beauty, in terms of empathy, in terms of passion, in terms of truth. It's like a physical object that gets to be a mirrored manifestation of what your soul represents, on multiple levels."

-Oprah Winfrey

something that raises and elevates you when you see it. Delights you when you see it. Makes you feel some sense of compassion when you see it. And if you can afford it, buy it." I encourage my girls, buy art, it's going make you happier than shoes in the long run.

IS THERE AN ARTWORK THAT YOU HAD YOUR HEART SET ON AND DECIDED TO PASS UP, THAT YOU CONSTANTLY THINK ABOUT AND WISH YOU'D GONE FOR AT THE TIME?

Oh yes, absolutely. For me it is a painting by Childe Hassam. There was this amazing painting, it was probably in the late '80s. It was just like a pile of books and you could vaguely see this impressionist image of a woman in the library. I thought about it and I remembered the day that it was coming up for auction, I remembered the time it was coming up for auction, and where it was in the sale, and I was like, "Okay, I'll be glad when it's over, I'll be glad when it's over." So I wouldn't have to think about it anymore because I didn't get it. I've heard now that Bill Gates bought it. I'm very sorry that that got away. At the time, it was so expensive, the high estimate was millions and in the earlier years, I was like, "I could build a school for that. I could help so many people with that. I could do this with that ... " You know? So I would be like, "I shouldn't buy it. I shouldn't get a piece of art because I could build a whole school for that." Which then after I built the school, I allowed myself to buy some art. But that got away, and there was Cashmere by John Singer Sargent. It was seven different images of a girl in a shawl. I'm still mad at myself for not getting that... I could have had "The Girl with the Shawl" and I didn't do it.

BYWOMEN FOR TOMORROW'S WOMEN

A BENEFIT AUCTION FOR MISS PORTER'S SCHOOL

 $1_{\rm P}$



JENNY HOLZER b. 1950

Selection from Survival: Men Don't Protect...

Danby Imperial white marble 17 by 23 by 153/4 in. 43.2 by 58.4 by 40 cm. Executed in 2006, this work is number 6 from an edition of 10, plus 2 artist's proofs.

Courtesy of the artist and Cheim & Read, New York

\$ 50,000-70,000

4p



LOUISE LAWLER b. 1947

Water to Skin (catalogue size)

signed on a label affixed to the reverse digital Fujiflex print mounted on Plexiglas on museum box

111/4 by 8 in. 28.6 by 20.3 cm.

Executed in 2016-17, this work is number 4 from an edition of 15, plus 3 artist's proofs.

Courtesy of the artist and Metro Pictures, New York

\$ 10,000-15,000

2_P





CINDY SHERMAN b. 1954

Untitled

each signed and dated 1980/2012 on the reverse gelatin silver prints, in 2 parts
Each: 10 by 8 in. 25.4 by 20.3 cm.
Executed in 1980-2012, this work is from an unlimited edition.

Courtesy of the artist and Metro Pictures, New York

\$ 7,000-9,000

5_P

6P



RONI HORN b. 1955

Hack Wit-life is candy, v. 3

watercolor, ink, gum arabic and cellophane tape on paper $% \left(\mathbf{r}\right) =\left(\mathbf{r}\right)$

23 by 17¾ in. 58.4 by 45.1 cm. Executed in 2014-15.

Courtesy of the artist and Hauser & Wirth, New York

\$ 70,000-90,000

3P



CARRIE MAE WEEMS b. 1953

Untitled

archival pigment print 50 by 50 in. 127 by 127 cm. Executed in 1990-2018, this work is number 1 from an edition of 3, plus 1 artist's proof.

Courtesy of the artist and Jack Shainman Gallery, New York

\$ 50,000-70,000



KIKI SMITH b. 1954

Mind's Eye

watercolor on monoprint 11½ by 8 in. 29.2 by 20.3 cm. Executed in 2015.

Courtesy of the artist and Pace Gallery, New York

\$ 1,800-2,500

7р



JAY DEFEO 1929 - 1989

Untitled

gelatin silver print 3¾ by 4% in. 9.5 by 12.5 cm. Executed in 1973, this work is unique.

Courtesy of the artist and Mitchell-Innes & Nash, New York

\$ 8,000-12,000

8P



KATHARINA GROSSE b. 1961

o T

acrylic on canvas Diameter: 23% in. 60 cm. Executed in 2017.

Courtesy of the artist and Gagosian Gallery, New York

\$ 40,000-60,000

9_P



LILY STOCKMAN b. 1982

Cutting Garden

signed and dated 2018 on the reverse; signed and dated 2018 on the stretcher oil on linen

14 by 11 in. 35.6. by 27.9 cm.

Courtesy of the artist and Charles Moffett, New York

\$ 5,000-7,000

10_P



PAT STEIR b. 1940

Blue and Red Waterfall

oil on canvas 32 by 32 in. 81.3 by 81.3 cm. Executed in 1994.

Courtesy of the artist and Lévy Gorvy, New York

\$ 120,000-180,000

11_P



CECILY BROWN b. 1969

Beach Blanket Babylon

signed and dated 2018 on the reverse pastel and ink on paper 35 by 47 in. 88.9 by 119.4 cm.

Courtesy of the artist

\$ 50,000-70,000

12_P



CARMEN HERRERA b. 1915

Blanco y Verde

signed, titled and dated 1966-67 on the stretcher bar acrylic on canvas 40 by 70 in. 101.6 by 177.8 cm.

PROVENANCE

The Artist

Latin Collector Gallery, New York Acquired from the above by Agnes Gund in 2006

\$1,500,000-2,000,000

BYWOMEN FOR TOMORROW'S WOMEN

A BENEFIT AUCTION FOR MISS PORTER'S SCHOOL

13_P



MARIKO MORI b. 1967

Entities no. 2

signed and dated 2014 pastel and watercolor on paper 22 by 30 in. 55.9 by 76.2 cm.

Courtesy of the artist and Sean Kelly, New York

\$ 8,000-12,000

14_P



URSULA VON RYDINGSVARD

b. 1942

Untitled

signed on the reverse silk, lace and pigment on handmade linen paper 26 by 30 in. 66 by 76.2 cm.
Executed in 2017.

Courtesy of the artist

\$10,000-15,000

15_P



VERA LUTTER b. 1960

Rock, El Kaab: January 24, 2010 gelatin silver print 13% by 22% in. 33.8 by 57.8 cm. Executed in 2010, this work is unique.

Courtesy of the artist and Gaogsian Gallery, New York

\$ 8,000-12,000

16_P



CATHERINE OPIE b. 1961

Rachel

c-print

31¹/₄ by 23 in. 74.9 by 58.3 cm.

Executed in 2013, this work is number 1 from an edition of 5, plus 2 artist's proofs.

Courtesy of the artist and Regen Projects, Los Angeles

\$10,000-15,000

17_P



MARIANA COOK b. 1955

Barack and Michelle Obama Chicago Illinois 26 May 1996

signed, titled, dated 1996 and numbered 4/18 on the reverse gelatin silver print

36 by 331/s in. 91.4 by 84.1 cm. Executed in 1996, this work is number 4 from an

edition of 18, plus 2 artist's proofs.

Courtesy of the artist

\$ 7,000-9,000

18_P



GHADA AMER b. 1963

Girl with Pink Lips

signed on the reverse glazed ceramic 28 by 26 by 3¾ in. 71.1 by 66 by 9.5 cm. Executed in 2014.

PROVENANCE

Courtesy of the artist and Cheim & Reid, New York

\$ 35,000-45,000

19_P

CHANTAL JOFFE b. 1969

Russian Doll (Bella)

signed and dated 2016 on the stretcher oil on canvas $39\frac{1}{2}$ by $19\frac{3}{4}$ in. 100.3 by 50.2 cm.

Courtesy of the artist and Cheim & Read, New York

\$ 10,000-15,000

20_P



KATHERINE BRADFORD

b. 1942

Beach Fire

acrylic on canvas 16 by 20 in. 40.6 by 50.8 cm. Executed in 2018.

Courtesy of the artist

\$ 3,000-5,000

21_P



APRIL GORNIK b. 1953

Fire and Water

signed, titled and dated 2015 on the reverse oil on linen

28 by 32 in. 71.1 by 81.3 cm.

Courtesy of the artist and Miles McEnery Gallery, New York

\$ 25,000-35,000

22_P



ALICE AYCOCK b. 1946

Armageddon Allegra Trio Light

signed, titled, and dated 2018 on the reverse watercolor on inkjet print 23¾ by 35¾ in. 60.3 by 80.9 cm.

PROVENANCE

Courtesy of the artist \$ 8,000-12,000

23_P



JANE HAMMOND b. 1950

Malcolm Wright Vase with Dogwood, Ocotillo and Orioles signed and dated 2017 watercolor, gouache, sumi ink, colored pencil, linocut and paper collage on paper laid on cotton rag 50 by 38 in. 127 by 96.5 cm.

PROVENANCE Courtesy of the artist

\$ 7,000-8,000

Please see Sotheby's Contemporary Art Online Sale N10028 for the rest of the lots to be offered in *By Women, For Tomorrow's Women.*



SESSION ONE

NEW YORK FRIDAY 1 MARCH 2019 10 AM

LOTS 1-136

1

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

PHILIP GUSTON

1913 - 1980

Western

signed; signed, titled and dated 1959 on the reverse oil on paper laid on Masonite 22 by 293/4 in. 55.9 by 75.6 cm. The Guston Foundation will include this work in the forthcoming catalogue raisonné of the paintings of Philip Guston.

PROVENANCE

Marlborough Gerson Gallery, New York Solomon & Co. Fine Art, New York Acquired from the above by the present owner

\$ 200,000-300,000



Joan Miró, *Peinture*, 1933 Image © Kunstmuseum, Bern, Switzerland / Bridgeman Images Art© Successión Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019

"Guston's abstractions remain one of the bestkept secrets of that groundbreaking movement and one of the least understood aspects of the artist's development."

Michael Auping, Philip Guston: Retrospective, New York 2003, p. 18





2

SAM GILLIAM

b. 1933

Leah's Favor

signed twice, titled and dated 72 on the reverse acrylic on canvas $26\frac{1}{8}$ by $62\frac{1}{4}$ in. 66.4 by 158.1 cm.

PROVENANCE

Private Collection, Washington, D.C. (acquired directly from the artist)
Acquired from the above by the present owner in 1989

\$ 180,000-250,000



"Before painting, there was jazz, I mean cool jazz. Coltrane. Ornette Coleman, the Ayler brothers, Miles Davis. It's something that was important to my work, it was a constant. You listened while you were painting. It made you think that being young wasn't so bad. All the young painters were into jazz."

Sam Gilliam



Sam Gilliam with the 1973 work, *Autumn Surf*, in the exhibition, *Works in Spaces*, at the San Francisco Museum of Modern Art Image © Art Frisch/ San Francisco Chronicle/ Polaris Art © Sam Gilliam

JACK WHITTEN

1939 - 2018

Special Checking

signed, titled and dated 1974 on the reverse oil on canvas 541/8 by 95% in. 137.5 by 243.5 cm.

PROVENANCE

Verrières-Le-Buisson, Paris, 26 April 1992, Lot 212 Acquired from the above sale by the present owner

EXHIBITED

New York, Whitney Museum of American Art, *Jack Whitten*, August - September 1974, illustrated on the cover of the exhibition catalogue

\$ 300,000-500,000

"The difference is that the first human who rendered a figure—abstract or representational—did so on a ground that was a ready-made found in nature. My ground is not a ready-made...The slab I create is a ground. It is a concrete statement about matter, the same as a stone fragment, a piece of skin from an animal, a bark from a tree, or a cave wall. Once I make it and put my mark on it then I can apply any variety of subjects or symbols as I desire."

Jack Whitten









Jack Whitten in his Crosby Street studio, c. 1976-78 Photographer: Unknown Courtesy Museum of Contemporary Art San Diego © 2019 Jack Whitten



YAYOI KUSAMA

b. 1929

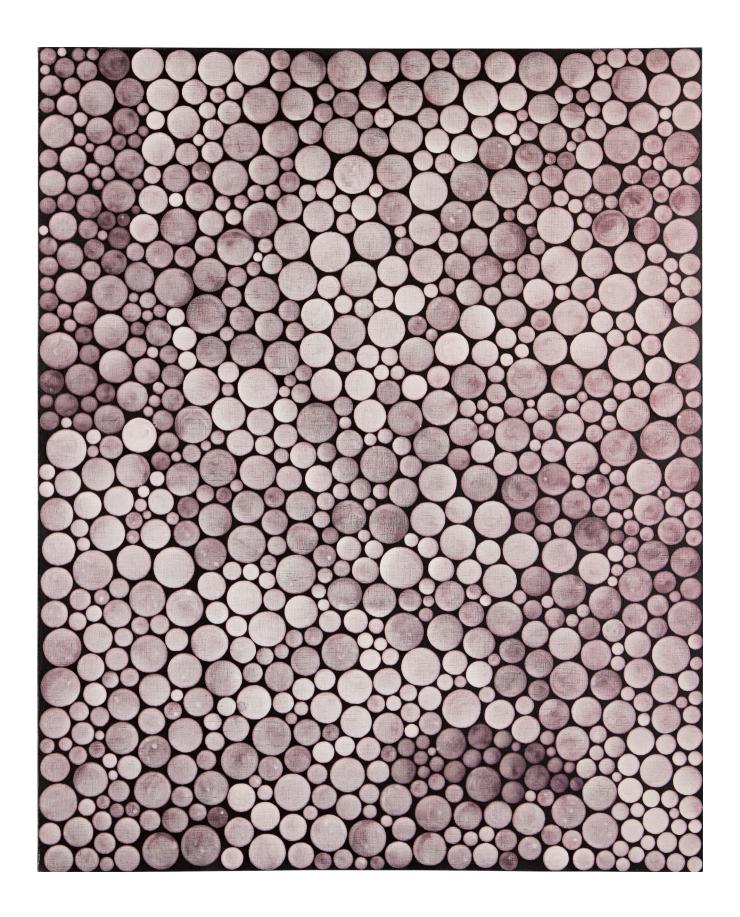
Dots Obsession

signed, titled and dated 2005 on the reverse acrylic and metallic paint on canvas 63¾ by 51¼ in. 161.9 by 130.2 cm. Executed in 2005, this work is registered with the Yayoi Kusama studio.

PROVENANCE

Robert Miller Gallery, New York Private Collection Christie's, New York, 11 November 2010, Lot 295 Acquired from the above sale by the present owner

\$ 450.000-650.000





"Kusama is the Infinity Net and the polka dot, two interchangeable motifs that she adopted as her alter ego, her logo, her franchise and her weapon of incursion into the world at large. The countless artworks that she has produced and that carry Kusama's nets and dots into the world, when seen as a whole are the mere results of a rigorously disciplined and single-minded performance that has lasted for almost fifty years."

Laura Hoptman, Yayoi Kusama: A Reckoning, London 2000, p. 14

YAYOI KUSAMA

DOTS OBSESSION

Dots Obsession is an example of Japanese artist Yayoi Kusama's most personal and renowned body of work. The present work, created in 2005, directly relates to the canvases the artist began painting in New York in the late 1950s. However, this example is far more compositionally complex than its predecessors. The intricate interweaving of dots shows a mature manifestation of the artist's original concept. Gazing upon this work we are sent down the intimate spiraling staircase of Kusama's brilliant, complicated mind. Enchanted by these Dots, a viewer becomes lost in their personal associations and mesmerized by a mixture of abstraction, ethereality and true infiniteness. Kusama commented on the all-encompassing nature of her work in a 2000 interview with art historian, writer and poet Akira Tatehata, "I am not concerned with Surrealism, Pop Art, Minimal Art or whatever. I am so absorbed in living my life." (Yayoi Kusama, London, 2000, p. 14). As she is absorbed in 'living her life,' finding solace and easing her anxiety through her art, we too become absorbed in the work before us. Engulfed in a world of orbs and dots, a viewer becomes transfixed, as the work oscillates before our very eyes.

Growing up and living in Japan into her mid-twenties Yayoi Kusama felt ostracized by Japanese society for her mental illness and was harshly treated by her mother. In 1957, at twenty-seven years old, Kusama moved to New York City seeking refuge from her depersonalization attacks, her family, and

her home country and aspired to accomplish something marvelous and become celebrated for it. It was during this time, in the late 1950s and early 1960s that she developed the Infinity Net and the polka dot, motifs that came to her in visions and occupied a large part of her conscience. As these patterns represented a constant hallucinatory vision for Kusama, she painted proliferating nets and dots in order to relieve her psychosomatic anxiety. Tatehata commented in her interview with Kusama about the unique way she confronts her anxiety, "You attempt to flee from psychic obsession by choosing to paint the very vision of fear, from which one would ordinarily avert one's eyes." Kusama responds, "I paint them in quantity; in doing so, I try to escape..." (Yayoi Kusama, London 2000, p. 14). Through this escape, Kusama is not only able to alleviate her own mental anguish, but also showcase her ability to create a mesmerizing visual language that entrances the viewer.

In New York, Kusama met other great artistic visionaries who became her friends, lovers, and supporters. This circle included Lucio Fontana, Joseph Cornell, Larry Rivers, John Chamberlain, On Kawara, and Donald Judd. Kawara, when living upstairs from Kusama in Soho, helped mitigate her nightly attacks that often ended in trips to the hospital. She met her first boyfriend, Donald Judd, while he was an art critic and studying at Columbia University. Judd celebrated Kusama's work in an October 1959 edition of *Artnews*, "Yayoi Kusama is an

original painter. The expression transcends the question of whether it is Oriental or American. Although it is something of both, certainly of such Americans as Rothko, Still and Newman, it is not at all a synthesis and is thoroughly independent" (Donald Judd, "Reviews and Previews: New Names This Month- Yayoi Kusama," *Artnews 58*, No. 6). This 'thoroughly independent' work is not only vastly art-historically interesting, but also, and more importantly for Kusama, a form of self-therapy; a way for the artist to find a sense of calm and a peace of mind through this process she calls 'self-obliteration.'

Kusama, throughout her long and prolific career, has been categorized as a Surrealist, Pop artist, Feminist, and Fetishist among other labels. However, even now, at the age of ninety, she refuses to be singularly characterized by any of the above. In the artist's 2000 interview with Tatehata, Kusama expresses her distaste for being defined: "Nowadays, some people in New York call me a "Surrealist-Pop' artist. I do not care for this kind of labeling... People are confused and don't know how to understand me" (Yayoi Kusama, London 2000, p. 14). Throughout her entire life, even with her renowned artistic practice and critically acclaimed career, Kusama has in many ways been an outsider. Perhaps this is the reason her polka dots continue to intrigue and allure us, they give a viewer a glimpse into the very special, intimate world of Kusama.

LOUISE BOURGEOIS

1911 - 2010

Hanging Janus with Jacket

stamped with the artist's initials, number 2/6 and date 1992

bronze

10% by 20% by 6% in. 27 by 52.4 by 16.2 cm. Conceived in 1968 and cast in 1992, this work is number 2 from an edition of 6, plus 1 artist's proof.

\$ 250,000-350,000

PROVENANCE

Cheim & Read, New York
Baumgartner Gallery, Washington, D.C.
Acquired from the above by the present owner in 1999

EXHIBITED

New York, Museum of Modern Art; Houston, Contemporary Arts Museum; Chicago; Museum of Contemporary Art, *Louise Bourgeois: Retrospective*, November 1982 -January 1984, p. 75, pl. 96, illustrated (another example exhibited)

example exhibited) Paris, Galerie Maeght-Lelong; Zurich, Galerie Maeght-Lelong, Louise Bourgeois: Retrospektive 1947-1984, February - April 1985, n.p. (another example exhibited) Zurich, Galerie Lelong, Louise Bourgeois: 100 Zeichnungen 1939-1989, September - October 1989, n.p. (another example exhibited) Frankfurter Kunstverein; Munich, Städtische Galerie im Lenbachhaus; Lyon, Musée d'art Contemporain: Barcelona, Fundació Antoni Tàpies; Bern, Kunstmuseum; Otterlo, Kroller-Muller-Museum, Louise Bourgeois: A Retrospective Exhibition, December 1989 - August 1991, p. 125, no. 66, illustrated (another example exhibited) Galerie Krinzinger Wien, Louise Bourgeois 1939-89 Skulpturen und Zeichnungen, May -June 1990 (another example exhibited) New York, Grace Borgenicht Gallery,

Concurrencies, December 1992 - January 1993 (another example exhibited)
Salzburg, Salzburger Kunstverein, Real Sex,
October - December 1993, n.p., illustrated
(another example exhibited)
Tokyo, Museum of Contemporary Art,
Revolution in Contemporary Art: The Art of the
Sixties, September - December 1995 (another
example exhibited)
Monterrey, MARCO; Seville, Centro Andaluz

Monterrey, MARCO; Seville, Centro Andaluz de Arte Contemporaneo; Mexico City, Museo Rufino Tamayo, *Louise Bourgeois*, June 1995 - May 1996, p. 68, pl. 43, illustrated (another example exhibited)

New York, Galerie St. Etienne, *Taboos*, March - May 1998 (another example exhibited)
East Hampton, Guild Hall Museum, *Personal and Political: The Woman's Art Movement*, 1969-1975, August - October 2002 (another example exhibited)

Kunsthaus Bregenz; Warsaw, Zacheta Gallery of Art; Berlin, Akademie der Kunste, *Louise Bourgeois: Drawings and Sculpture*, June 2002 - June 2003, pp. 78-79, illustrated (another example exhibited)

Havana, Wilfredo Lam Center, Louise Bourgeois: One and Others, February - April 2005 (another exampled exhibited) Santiago de Compostela, Centro Galego de Arte Contemporáneo, Gender Battle, September - December 2007 (another example exhibited)



London, Tate Modern; Paris, Centre Georges Pompidou, Louise Bourgeois: Retrospective, October 2007 - June 2008, p.162, no. 148, illustrated (another example exhibited) Kunsthalle Bielefeld, 1968 The Great Innocents, March - August 2009, p. 400, illustrated (another example exhibited) Buenos Aires, Fundación PROA; São Paulo, Instituto Tomie Ohtake; Rio de Janeiro, Museo de Arte Moderna, Louise Bourgeois: El Retorno de lo Reprimido, March - November 2011, n.p., pl. 31, illustrated (another example exhibited) Kunsthalle Wien, Le Surrealisme, C'est Moi!

Homage to Salvador Dali, June - October 2011, p. 82, illustrated (another example exhibited)
New York, Cheim & Read, Louise Bourgeois:
Suspension, October 2014 - January 2015, n.p., illustrated (another example exhibited)
Berlin, Deutsches Historisches Museum and Schwules Museum; Munster, LWL-Museum für Kunst und Kultur, Homosexualities, June 2015 - September 2016 (another example exhibited)
Potomac, Glenstone, Louise Bourgeois: To Unravel a Torment, May - September 2018, p. 51, illustrated (another example exhibited)

LITERATURE

Robert Storr, Paulo Herkenhoff, Allan Schwartzman, Eds., Louise Bourgeois, United Kingdom 2003, p. 119, illustrated Mignon Nixon, Louise Bourgeois and a Story of Modern Art, United Kingdom 2005, p. 241, illustrated

Olesya Turkina, Louise Bourgeois: Pandora's Box, Russia 2015, n.p., no. 11, illustrated Robert Storr, Intimate Geometries: The Art and Life of Louise Bourgeois, New York 2016, p. 339, illustrated

LOUISE BOURGEOIS

HANGING JANUS WITH JACKET

Visibly and metaphorically suspended between dualities, Louise Bourgeois' Hanging Janus with Jacket elegantly articulates the myriad conflicts and themes at the heart of the artist's oeuvre. At once male and female, threatening and vulnerable, durable and fragile, unnerving and alluring, its tense equilibrium and primal physicality masterfully illustrate the psychological, emotional, and sexual forces that drive Bourgeois' inimitable work. One of four variations from her hanging Janus series, another edition of this work was included in the artist's 2010 retrospective. which travelled to Tate Modern, London; Centre Georges Pompidou, Paris; Solomon R. Guggenheim Museum, New York; the Museum of Contemporary Art, Los Angeles; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. As with the very best examples of Bourgeois' prodigious output, Hanging Janus with Jacket acts as a kind of self-portrait through catharsis. a psychological interior made outward, a physical reconciliation of divergent poles and conflicting forces, united in a single form.

Janus, for whom this work is named, is the Roman god of conflicts, passages, transitions, beginnings, and endings, usually depicted with two faces, as he looks to both the future and the past. Bourgeois translates this profoundly ambiguous entity into a sensual presence,

drawing together opposing forces into a single duo-cephalic figure. Its torso is playfully hidden by a metallic "jacket," the razor-sharp edges in stark contrast to the tumescent, organic forms which curl inwards beneath it, softly drooping yet also poised like pincers. An evocative visual pun on male and female forms, the biomorphic heads of *Hanging Janus with Jacket* incite both an uncanny discomfiture and an arousing curiosity.

Suspending the sculpture from a wire accentuates its vulnerability and intensifies the state of fluctuation in which it exists, as the piece is free to rotate, offering a constantly shifting viewpoint. 'Hanging is important,' Bourgeois has said, 'because it allows things to turn around. It is very helpless, it changes the hierarchy of the work; the base disappears' (the artist quoted in F. Bonami, 'In a Strange Way, Things are Getting Better and Better,' Flash Art vol. XXVII no. 174, January 1994, p. 39). Hovering at eye level, Hanging Janus with Jacket is simultaneously pendulous yet affixed, the permanence of its material juxtaposed against its perpetual weightless motion, heightening its inherent ambiguity. Demonstrating the artist's gift for visual wit, this work is a profound philosophical achievement skillfully balanced at the intersections of life, art, sex, and consciousness

"Hanging is important...because it allows things to turn around. It is very helpless, it changes the hierarchy of the work; the base disappears."

Louise Bourgeois



Installation view of *Louise Bourgeois: Retrospective* at the Museum of Modern Art, NYC 1983 Image © Katherine Keller Art © The Easton Foundation/ Licensed by VAGA at Artists Rights Society (ARS), NY

YAYOI KUSAMA

h 1929

The Pacific Ocean

signed, titled and dated 1985 on the reverse acrylic on canvas 18 by 20% in. 45.7 by 53 cm. Executed in 1985, this work is registered with the Yayoi Kusama studio.

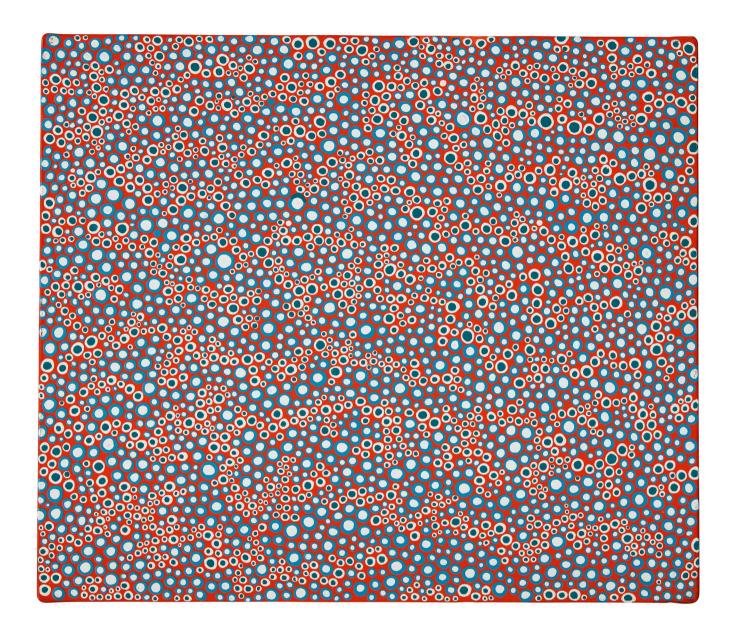
PROVENANCE

Private Collection, Japan Tajan, Paris, 5 May 2010, Lot 46 Acquired from the above sale by the present owner

\$ 100.000-150.000

"My desire was to predict and measure the infinity of the unbounded universe, from my own position in it, with dots — an accumulation of particles forming the negative spaces in the net. How deep was the mystery? Did infinite infinities exist beyond our universe? In exploring these questions I wanted to examine the single dot that was my own life. One polka dot: a single particle among millions."

Yayoi Kusama



ALICE NEEL

1900 - 1984

Connie

signed with the artist's initials oil on canvas 23% by 30% in. 60.6 by 78.1 cm. Executed *circa* 1945.

PROVENANCE

Private Collection, North Carolina (acquired directly from the artist *circa* 1945)
Thence by descent to the present owner

EXHIBITED

Chapel Hill, The University of North Carolina, Ackland Art Museum, intermittently exhibited on long-term loan between 2001-2008 Chapel Hill, The University of North Carolina, Ackland Art Museum, *Carolina Collects*, September - December 2011, cat. no. 32, pp. 70-71, illustrated in color

\$ 300,000-500,000



Connie, circa 1940





Henri Matisse, Woman in a Purple Coat, 1937 Image © Museum of Fine Arts, Houston, Texas, USA / Bridgeman Images

Art © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York



Titian, *Venus of Urbino*, before 1538 Image © Galleria degli Uffizi, Florence, Tuscany, Italy / Bridgeman Images

ALICE NEEL

CONNIE

Acutely focused and psychologically charged, Alice Neel's portraiture strips its sitters of their posturing and self-imposed facades, laying bare their identities at the time of execution. Neel took inspiration from every facet of her life, painting subjects from a mosaic of ethnic and class origins. Executed shortly after the artist lost the support of the Works Progress Adminstration for her involvement with the Communist Party, Connie from 1945 reveals the artist at a point of flux and transition; Neel pulls from myriad art historical sources and visual strategies, crafting a composition that, despite its multiple references, appears like nothing else.

Although Neel eschewed strict naturalism in her widely celebrated oeuvre, *Connie* has a singular specificity, divulging minute details about the subject that breathes life into her depiction. The sitter is in repose, supporting herself in a dense, compressed space. While the setting reveals little contextual information about the subject, this spatial distortion forces her to fold her body so that it is contained within the boundaries of the picture plane, crafting a sense of intimacy. Neel mimics the sensation of proximity, giving her figure a distinct realism despite her graphic style.

Connie's clothes are prominent and highly delineated, effectively becoming their own subject matter and informing Neel's depiction of her sitter's identity. Neel's subject wears a striking red and white striped shirt, long black pants and cork-heeled platform shoes, adding a veneer of glamour to her depiction. The sitter, the wife of one the artist's wealthy patrons with whom Neel may have had a romantic entanglement, averts her gaze, crafting an aura

of mystery and subverting the sense of power projected by her sartorial self-presentation.

The dynamics of the relationship between Neel and her sitter are made more ambiguous by the artist's use of art historical allusion, placing her subject in a lineage of female portraiture and more general depictions of the female form. Connie's elegant and attenuated hand is a visual quotation of the similarly elongated features of Bronzino's sitters and the aristocratic portraiture of Van Dyck, while her body is positioned to mimic Titian's Venus of Urbino. The sitter's loud and vibrant dress recalls Matisse's Woman in a Purple Coat, a masterwork executed just a decade prior that helped bring bold pattern and color into the vernacular of European Modernism. Both Neel and Matisse carefully delineate the patterning on each respective textile, giving them a sense of verisimilitude and making them a subject of their work. While both paintings share many similarities, the present work differs in that Connie dominates its environment rather than being subsumed by it, becoming unplaceable.. Using this lack of contextual information to focus attention on the sitter, the present work becomes timeless, taking contemporary and historical references and mixing them to infuse the grandeur and staidness of art historical lineage with the sensation of lived experience.

Although the setting and construction of the present work are not candid, Neel's sensitivity to her subject produces a convincing verisimilitude. The artist's portrait feels both familiar and idiosyncratic, a product of Neel's "approach [which] married the 'objectivity' associated with descriptive realism

to the modernist 'subjectivity' associated with painterly expressionism to arrive at a paradoxical combination of traditionalism and modernism" (Susan Rosenberg, "People as Evidence," in Alice Neel, Ed., Ann Temkin, New York 2000, p. 50). Each aforementioned stylistic appropriation and reference to art history is carefully selected to match the essence of her sitter, a form of psychological intimacy that the artist used to produce mimetic portraiture. Neel's process was contingent on this aforementioned intimacy, stating, "I become the person for a couple of hours, so when they leave and I am finished, I feel disoriented. I have no self. I don't belong anywhere...It's terrible this feeling but it just comes because of this powerful identification I make with the person'"(Neel quoted in Jeremy Lewison, "Showing the Barbarity of Life," in Alice Neel Painted Truths, Houston 2010, p. 52).

Widely considered the most important portraitist of the twentieth-century, Alice Neel came to the fore as painterly figuration began to leave the mainstream. Working in her individual mode through successive generations of abstract, minimalist, and conceptual movements. Neel was staid in her determination. to craft depictions that were both beautiful and bruising in their honesty. A woman and a realist painter, the artist lived and worked in an often unwelcoming and discriminatory art world, only finding widespread fame and success in her later years. Painted in 1945, the present work is an early paragon from this long and paradigm shifting body of work, exemplifying the artist's ability to visually depict the sensation of interpersonal intimacy.



PROPERTY OF AN IMPORTANT PRIVATE

JACOB LAWRENCE

1917 - 2000

Menagerie

signed and dated '64 watercolor and gouache on paper 221/8 by 303/4 in. 56.2 by 78.1 cm.

\$ 180,000-250,000

PROVENANCE

Terry Dintenfass, New York
Private Collection
DC Moore Gallery, New York
Private Collection, Seattle (acquired from the above in 1999)

Sotheby's, New York, 28 November 2001, Lot 136

Acquired from the above sale by the present owner

EXHIBITED

New York, DC Moore Gallery, *Jacob Lawrence Memorial Exhibition: Paintings* 1937-1999, February - March 2001

LITERATURE

Peter T. Nesbelt and Michelle DuBois, Eds., Jacob Lawrence: Paintings, Drawings and Murals (1935-1999) A Catalogue Raisonné, Seattle 2000, cat. no. P64-11, p. 158, illustrated in color

Peter T. Nesbelt and Michelle DuBois, Over the Line: The Art and life of Jacob Lawrence, Seattle 2000, PL 73, p. 196, illustrated in color Patricia Hills, Painting Harlem Modern: The Art of Jacob Lawrence, Los Angeles 2009, p. 247, illustrated in color

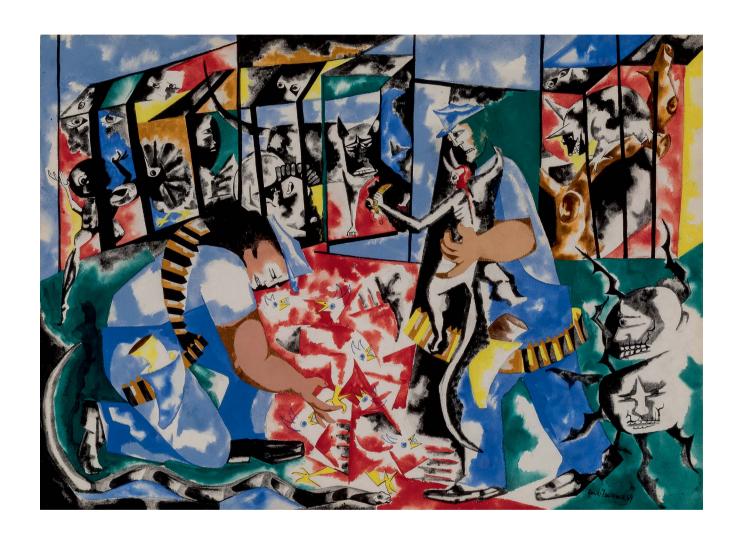
Umberto Boccioni, *Elasticity*, 1912 Image © Museo del Novecento, Milan, Italy / Mondadori Portfolio/Electa/Luca Carrà / Bridgeman Images

A fierce concoction of narrative painting. coded symbology, and sophisticated abstraction. Jacob Lawrence's Menagerie from 1964 is emblematic of the artist's unique stylistic synthesis, functioning as both a reflection and commentary on the artist's world. The preeminent social chronicler of the twentieth century, Jacob Lawrence painted the present work in the year he and his wife traveled to Nigeria, reveling in the cultural sights and street life there. In Menagerie, the artist depicts a brutal event: two figures preside over a fowl slaughter, grimacing as caged animals look on from afar. Painted in a visual style that oscillates between a highly descriptive figuration and a more coded, planar cubism, Menagerie exemplifies how Lawrence applied Modernist "techniques to the exploration of contemporary complaint" (Robert Colescott quoted in Lowery Stokes Sims, "The Structure of Narrative" in Over the Line: The Art and Life of Jacob Lawrence. Seattle 2000, p. 202).

Visually layered, in the present work, form is subsumed by color, which in turn is bound in by formal restraints. Lawrence complicates his gruesome scene through the use of abstract pictorial strategies, using fractured geometry and graphic, angular boundaries to compress and distort space. The two human subjects of the painting are perpetrating the intense violence in the artist's composition,

yet are bound in by this geometry, constrained by washes of color and the same cage-like compositional structures which ensconce the animals behind them. Lawrence began each painting with a detailed under drawing, and that hidden structure is evident in the angular lines and the ornate visual layering in the present work.

The artist is best known for his sweeping depictions of black experience, most notably the Great Migration series, now shared between the collections of the Museum of Modern Art and the Whitney Museum of American Art in New York. In that series, the artist depicted the movement of African-Americans from the rural South to the Industrialized North after Reconstruction, recording an under acknowledged collective history for posterity. The present work exemplifies that poignant thread, embodied by the Great Migration series, and which permeates the artist's entire oeuvre. More than just a depiction of a specific moment or distinct set of characters, the present work "[functions] for both the artist and the viewer on nonverbal levels of understanding, via their communication of emotions moods and dreams rather than of specific ideas accounts or truths" (Richard J. Powell. "Harmonizer of Chaos: Jacob Lawrence at Mid-Century" in Over the Line: The Art and Life of Jacob Lawrence, Seattle 2000, p. 152).



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

ROMARE BEARDEN

1911 - 1988

The Unforgotten

signed paper and printed paper collage with synthetic polymer paint on board 26 by 223/4 in. 66 by 57.8 cm. Executed in 1970.

\$60,000-80,000

PROVENANCE

Private Collection (acquired directly from the artist)
Private Collection, Florida
Sotheby's, New York, 18 November 1999,
Lot 327
Acquired from the above sale by the present owner

EXHIBITED

New York, The Museum of Modern Art; Washington, D.C., The National Collection of Fine Arts; Berkeley, University Art Museum; Pasadena Art Museum; Atlanta, High Museum of Art, Romare Bearden: The Prevalence of Ritual, March 1971 - April 192, cat. no. 55 Syracuse, Everson Museum of Art, Mysteries: Women in the Art of Romare Bearden, September - October 1975 The Queens Museum, Masterpieces of Twentieth Century Art: The Mandel Collection, April - May 1983

"I am trying to explore, in terms of the particulars of the life I know best, those things common to all cultures."

Romare Bearden



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

FAITH RINGGOLD

b. 1930

Two Jemimas

signed and dated *Feb 9, 1997* acrylic on stitched canvas 76 by 82 in. 193 by 208.3 cm.

PROVENANCE

ACA Galleries, New York
Acquired from the above by the present owner

LITERATURE

New York, New Museum of Contemporary Art, Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts, pp. 122-123, illustrated in color
Lisa E. Farrington, The David C. Driskell Series of African American Art Volume III, Faith Ringgold, San Francisco 2004, pl. 46, p. 95, illustrated in color

\$ 150,000-200,000

"...a feminist statement about the stereotype of black women as fat. Aunt Jemima conveys the same negative connotation as Uncle Tom, simply because of her looks."

Faith Ringgold



ED RUSCHA

b. 1937

True Lady

signed and dated 86 acrylic on paper 593/4 by 40 in. 151.8 by 101.6 cm.

PROVENANCE

Private Collection, Switzerland Sotheby's, New York, 18 November 1992, Lot 294A Wall Gallery, Fukuoka Acquired from the above by the present owner

LITERATURE

Lisa Turvey, Ed., Edward Ruscha: Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997, New Heaven 2019, cat. no. D1986.33, p. 250, illustrated in color

\$120,000-180,000

"The overall effect of these silhouette paintings is of nostalgia and memory. Unlike the widescreen works of the 1970s and early 1980s, which arrived at a way of making paintings via the current technological developments of the cinema, and as such seemed embedded in their own Pop time, the silhouette paintings refer back to classic Hollywood cinema, to film noir and the Western, to a bygone black-and-white era set in the picture palace with the imperfections of the projections and sound systems as a recurring, integral part of the experience."

Kerry Brougher, Exh. Cat., Washington DC, Hirshhorn Museum and Sculpture Garden, *Ed Ruscha*, 2000, p. 173



△ 12

WAYNE THIEBAUD

b. 1920

Cloud and Bluffs

signed oil on canvas $24\frac{1}{8}$ by $18\frac{1}{8}$ in. 61.3 by 46 cm. Executed in 1972.

\$ 400,000-600,000

PROVENANCE

Allan Stone Gallery, New York Acquired from the above by present owner

EXHIBITED

Long Beach, Associated Students - School of Fine Art, California State University, Wayne Thiebaud: Survey of Paintings 1950 - 1972, November - December 1972, cat. no. 49 (erroneously titled Clouds and Bluff and erroneously dated 1971-72)

New York, Allan Stone Gallery, Wayne Thiebaud: Recent Works, November - December 1973

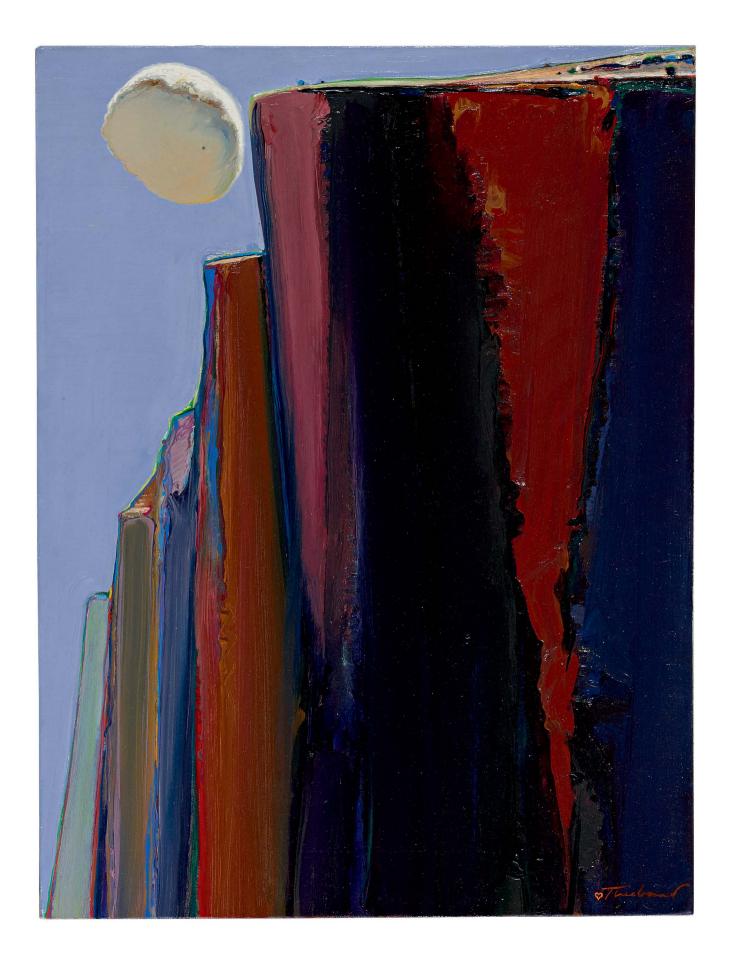
Santa Cruz, University of California, Mary Porter Sesnon Art Gallery, Wayne Thiebaud: Paintings and Works on Paper, February - April 1976, cat. no. 28 (erroneously titled Clouds and Bluff)

Los Angeles, University of Southern California Art Galleries; Des Moines Art Center; Purchase, Neuberger Art Museum, State University of New York; Boston, Institute of Contemporary Art, Wayne Thiebaud: Survey 1947 - 1976, September 1976 - May 1977, cat. no. 69 New York, Allan Stone Gallery, Wayne Thiebaud: 25th Anniversary at the Allan Stone Gallery, March - April 1986 New York, Frumkin/Adams Gallery, California in the '70s. March 1994 New York, Allan Stone Projects, Wayne Thiebaud, April - June 2016 New York, Allan Stone Projects, Wayne Thiebaud: Land Survey, October - December

Phoenix Art Museum: The Oakland Museum:

LITERATURE

Claude LeSuer, Ed., "The Vertiginous Mastery of Wayne Thiebaud," *ArtSpeak*, March 16, 1986 Ellen R. Cohen, Ed., *Wayne Thiebaud*, New York 2015, pl. 62, p. 133, illustrated in color (erroneously titled *Clouds and Mesa* and erroneously dated *1974*) Mark Rosenthal, Ed., *Wayne Thiebaud*, New York 2016, p. 35, illustrated Sally Grant, Ed., "The Pleasurable Melancholy of Wayne Thiebaud's Landscapes," *Hamptons Art Hub*, November 13, 2017, illustrated in color



WAYNE THIEBAUD

CLOUD AND BLUFFS

Known for his sensuous brushwork, strong saturated colors and manipulated spatial designs, Wayne Thiebaud reconstructs the known world into works of abstract purity, capturing texture, light and perspective and intimately fusing form and content. Thiebaud's landscapes, magnificently exemplified in *Cloud and Bluffs*, capture the persistent dialogue between realism and abstraction, tradition and irregularity, which has come to characterize the majority of his mature work.

His landscapes work within the most traditional confines of the genre, placing emphasis on the physical qualities of the scene, and draw upon the historical antecedents of the French Impressionists

thick application of brushstrokes and use of brilliant color as well as Chinese landscape artist's use of perspective. Yet, Thiebaud challenges the boundaries he also works within - reimagining the landscape genre with his unique combination of bold perspective and brushstrokes that arduously circumvent the allegorical, triumphal, or moralizing stances within the traditional canon of landscape painting. His painted vision neither romanticizes nature nor despairs the anxiety and alienation present in the modern world. Instead, they embody and expand upon an underlying theme that connects his extensive and varied oeuvre together: imagery as a forum of formal investigation based on the

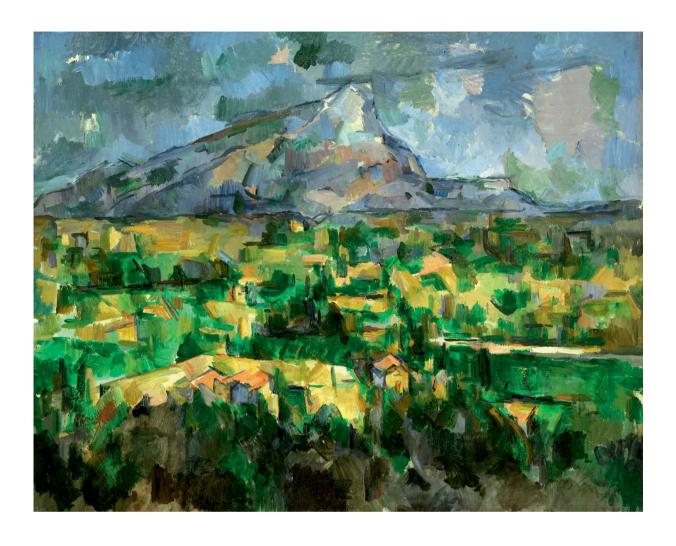
three interconnected elements of observation, recollection and imagination. Thiebaud explains, "I'm not just interested in the pictorial aspects of the landscape – see a pretty place and try to paint it – but in some way to manage it, manipulate it, or see what I can turn it into" (Gail Gordon, "Thiebaud Puts a Visual Feast on Canvas," *California Aggie*, University of California, Davis 1983, p.2).

In Cloud and Bluffs, Thiebaud perfectly unites representational and abstract forms within a single picture, capturing the mood of the landscape within an improbable composition. Cloud and Bluffs is at once an actual representation and a figment of his imagination - transforming space into pictorial artifice through a reduction to pure forms. Representing a large landmass positioned to one side, predominantly dark forms are set against a pale background creating a glowing, impressionistic atmosphere. The thick brushwork used to create the mass glistens, luxuriously depicting the bluffs in a manner that resembles layers of chocolate frosting covering a cake. Like in Thiebaud's still lifes where the glossy impastos concurrently channel the swirls of confectionery and the dizzying capacity of paint, his landscapes analogously are comprised of expressive streaks of color that capture the beauty and the drama of the surrounding world. The brushstrokes become representational markings while maintaining their status as pure strokes of pigment. The geometric planes of color in Cloud and Bluffs, layered in contrasting and related hues, simultaneously create depth and flatness, evoking a sense of three dimensionality while maintaining the tactile quality of the canvas in his heavily applied paint.

Thiebaud was distinctly interested in confusing the reading of space in his landscapes. "Landscape for me took on the problem of composition," he remarked. "I wanted to eliminate the horizon line, to see if I could get a landscape image that didn't use a horizontal fixation. Instead, I try to establish a positional directive for the viewer – whether it's up, down, helicopter view, world view, valley view – to try and get some sense of the loss of the convenience or comfort of standing and looking at things, to throw people off a bit." (Gail Gordon, "Thiebaud Puts a Visual Feast on Canvas," *California Aggie*, University of California, Davis 1983, p.2) Playing with



Wayne Thiebaud, *Sunset Streets*, 1985 Image © San Francisco Museum of Modern Art/ Katherine Du Tiel Art © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY



Paul Cézanne, Mont Sainte-Victoire, c.1902 Image © Philadelphia Museum of Art, Pennsylvania, / The George W. Elkins Collection / Bridgeman Images equilibrium and dislocation, Thiebaud's landscapes meld conflicting viewpoints into a cohesive whole. Asked to define his theories on "integrating several projective systems into one," Thiebaud explained: "A single point perspective, where you look at a railroad track, that's one system... Cézanne's paintings have eight or nine perspectives, various views of the same still life viewed from several angles and trying to incorporate that into one. Chinese perspective - which is the opposite of onepoint perspective - where instead of the railroad tracks vanishing, they're coming into you." (The Artist cited in an interview with the Academy of Achievement, May 27, 2011) The heightened foreshortening of the bottom of

the bluffs, the geometric pillars of color tilted to recede into the back of the canvas, and the white highlight on the top right of the sun on first glance seem to situate the viewer of Cloud and Bluffs in a comfortable vantage point at the bottom of the hills. Yet, the tops of the bluffs remain visible and the geometric lines of color improperly recede into the distance, collapsing the viewer's sense of depth. This subtle manipulation of physical space lies at the core of avant-garde abstraction. From the work of Cézanne and Matisse to his contemporary, Richard Diebenkorn, Thiebaud inherited the challenge of merging spatial illusion with the exploration of the tactile painterly surface.

EVA HESSE

1936 - 1970

No Title

oil on canvas 47% by 341% in. 121.6 by 86.7 cm. Executed *circa* 1956.

PROVENANCE

Ellis B. Haizlip, New York (acquired directly from the artist)
Acquired from the above by the present owner circa 1980

LITERATURE

Barry Rosen and Renate Petzinger, Eds., Eva Hesse: Catalogue Raisonné, Volume I: Paintings, New Haven 2006, cat. no. P 16, pp. 50-51, illustrated in color Ellen H. Johnson, Archives of American Art, Smithsonian Institution, Washington D.C., box 19/55, illustrated

\$60,000-80,000

"For me, being an artist means to see, to observe, to investigate...
I paint what I see and feel to express life in all its reality and movement."

Eva Hesse



HANS HOFMANN

1880 - 1966

Resurrection VII

signed and dated 48 oil on panel 72 by 48 in. 183 by 121.9 cm. Executed in 1946-48.

\$ 400.000-600.000

PROVENANCE

Estate of the Artist Renate, Hans and Maria Hofmann Trust André Emmerich Gallery, Inc., New York Private Collection (acquired from the above in 1998)

Thence by descent to the present owner

EXHIBITED

New York, Mortimer Brandt Gallery, Hans Hofmann: Recent Paintings, March 1946
Paris, Galerie Maeght, Hans Hofmann,
Peintures, Janurary - February 1949
The Baltimore Museum of Art, Paintings by
Hans Hofmann, October - December, 1954
New York, André Emmerich Gallery, Inc., Hans
Hofmann The Post-War Years: 1945-1949,
January - February 1989, pl. 7, n.p., illustrated in color

Roland Gibson Gallery, Potsdam College of the State University of New York, From Omaha to Abstract Expressionism: American Artists' Responses to World War II, March 1992 -December 1995

Nagoya, Aichi Prefectural Museum, *Abstract Expressionism*, June - November 1996, cat. no. 31, p.101, illustrated in color



Wassily Kandinsky, *Into the Circle*, 1911 Private Collection

Image © Mondadori Portfolio / Walter Mori / Bridgeman Images

Art © 2019 Artists Rights Society (ARS), NY

LITERATURE

Suzi Villiger, Ed., Hans Hofmann Catalogue Raisonné of Paintings, Volume II: 1901-1951, Surrey 2014, cat. no. P679, p. 414, illustrated in color

Sam Hunter, *Hans Hofmann*, New York 1963, pl. 16, n.p., illustrated in color Stephen Polcari, *Abstract Expressionism and the Modern Experience*, Cambridge 1991, p. 329. illustrated in color

A bold, dramatic composition of vivid color, energetic line, and rich texture, Resurrection VII from 1948 brilliantly demonstrates Hans Hofmann's unique mastery of paint. Swathes of hot and cool tones intersect and converge with frenetic, characterful lines to form an arrangement that is at once carefully deliberate in intent, and spontaneously improvised in execution, offering more a suggestion than a depiction of a phoenix rising from the flames. Painted the same year as the artist's first major retrospective in New York following a decade of experimentation and growth, this work represents a key moment in Hofmann's career as he skillfully transitions toward abstraction. The symphony of converging and diverging forms in combination with a bold color palette epitomizes the style of the works Hofmann created during this period.

Hofmann's colorful practice and exploration into abstraction were heavily influenced by his encounters with European

masters of Fauvism and Cubism, like Matisse and Picasso, while he was living in Paris at the beginning of the century. It was only after his move to New York in 1931, however, that Hofmann began to fully develop his own distinct style. Hofmann recognized his new inspiration, writing in a letter in the early 1940s, "My work comes along in rather an experimental period in which I find myself on the way to highest freedom." (The artist quoted in Cynthia Goodman, Hans Hofmann, Munich 1990, p. 49) Critics, too, felt this new vitality in his artwork, and in 1946, Robert Coates first coined the term "abstract expressionism" to describe an exhibition of Hofmann's work at the Mortimer Brandt Gallery

During this time, Hofmann gradually discarded the black outlines and Provincetown landscapes from his earlier work and moved towards total abstraction. His compositions became increasingly bold and spontaneous, using bright swaths of color. However, Hofmann never fully abandoned his original influences from his formative years in Paris, and he was able to successfully synthesize the old and the new to create works that fused history with modernity. In Resurrection VII, Hofmann echoes several of his contemporaries: deftly combining Mirólike whimsical forms with the softer, rounded forms of Arp and angular shapes reminiscent of Kandinsky, to create a palpable vertical dynamism throughout the composition. Widely recognized for their innovation, these paintings from the late 1940s mark not only a pivotal moment in Hofmann's oeuvre, but also in the direction of Western art at large.

"In me there develops a real relationship to my paintings, and this is mostly a poetic relationship because what my paintings say is poetry. This is poetry expressed in color."

Hans Hofmann



ADOLPH GOTTLIEB

1903 - 1974

Blue on Black

signed and dated 1970 acrylic on paper laid on canvas 24 by 187% in. 61 by 47.9 cm.

\$ 150.000-200.000

PROVENANCE

owner

Estate of the Artist
Adolph and Esther Gottlieb Foundation, New
York
Private Collection, Stockholm
Bukowskis, Stockholm, 5 May 2010, Lot 674
Private Collection
Bukowskis, Stockholm, 16 November 2011, Lot
405
Private Collection, Sweden
Sotheby's, New York, 14 November 2013, Lot
121 (consigned by the above)

Acquired from the above sale by the present

EXHIBITED

the catalogue

New York, Marlborough Gallery, Adolph Gottlieb: Works on Paper 1970, February -March 1971 Reno, Sierra Nevada Museum of Art, The New York School 1940 - 1960, February - March 1979 Cologne, Galerie Wentzel, Adolph Gottlieb: Bilder, Gouachen, Monotypien, Skulpturen, March - June 1984, illustrated on the cover of

"I try, through colors, forms, and lines, to express intimate emotions... My paintings can represent an atomic bomb, a sun, or something else altogether: depending on the thinking of whoever is looking at it."

Adolph Gottlieb



HELEN FRANKENTHALER

1928 - 2011

The Strand

signed; titled and dated 1986 on the reverse acrylic on canvas 78 by 61% in. 198.1 by 157.2 cm.

\$ 450.000-650.000

PROVENANCE

André Emmerich Gallery, Inc., New York Private Collection, Scottsdale Acquired from the above by the present owner

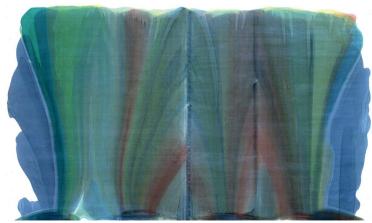
EXHIBITED

New York, André Emmerich Gallery, Inc., Helen Frankenthaler New Paintings, October -November 1986, pl. 7, n.p., illustrated in color

Executed in the years between two major exhibitions of her work at the Guggenheim and the Museum of Modern Art, The Strand is an absorbing and ethereal example of the evolution of Helen Frankenthaler's oeuvre, and particularly representative of the juxtapositions between light and dark, stain and stroke, color and line, that define her mature work of the 1980s. Here, soft washes of meditative. Rothko-like pigment and flashes of brighter, undiluted colors synchronize in a muted harmony, as hazy maroon is given depth by subsequent stains of blue and grey hues. Glimpses of green and red accent the composition as the prominent strokes of white elevate the vertical swathes beneath. While the central focus of the painting is evocative of the energetic gestures that defined Frankenthaler's earlier output, the peripheral expanses of soft, earthy tones bring a sense of quiet serenity to The Strand that elegantly contrasts with this dynamism.

The rich washes of color Frankenthaler orchestrates across the surface of this canvas masterfully demonstrate the "soak-

stain" technique which has characterized her legacy. In her signature process, the artist would dilute her paint with turpentine, allowing it to fully soak into the fibers of a raw canvas, thus fusing the paint with its material support, and drawing focus to the canvas as an integral part of the work itself. Following her divorce from Robert Motherwell in 1971, Frankenthaler embarked upon a decade of experimentation with other methods and mediums, such as steel sculptures, woodcuts, and set and costume designs, and by 1986, she had amassed a repertoire of techniques and signatures that established her as among the most talented and inventive painters of the period. While her unique gestural forms were influenced by Jackson Pollock's drips, unlike the forceful brushwork of her male counterparts. Frankenthaler's motifs are much more fluid and harmonious, lending her work a rich and poetic quality. In The Strand, her mastery of paint and innovative technique are immediately recognizable in this powerful display of a mature artist at the height of her career.



Morris Louis, *Blue Veil*, 1958-59 Image © Fogg Art Museum, Harvard Art Museums, USA / Bridgeman Images Art © Louis Morris / Artists Rights Society (ARS), New York



SAM GILLIAM

b. 1933

Untitled

signed and dated 73 acrylic on polypropelene 30 by 42 in. 76.2 by 106.7 cm.

PROVENANCE

Private Collection, Florida (acquired directly from the artist in 1973)

Private Collection, Denver (acquired from the above in 2014)

Acquired from the above by the present owner

EXHIBITED

Washington, D.C., Hemphill Fine Arts, *35 Days*, June - August 2017

\$70,000-90,000

"I realized that a couple of things were happening in my work.

Color is one of the most fundamental; it's a fundamental part of painting, but also one of the most adventurous aspects."

Sam Gilliam



SAM GILLIAM

b. 1933

Deep and Red

signed, titled and dated 1979 on the reverse oil, synthetic polymer paint and canvas collage on canvas $30\frac{1}{4}$ by $40\frac{1}{2}$ in. 76.8 by 102.9 cm.

PROVENANCE

Sir Anthony Caro, London (acquired directly from the artist *circa* 1982)
Federated Union of Black Artists Centre (FUBA), South Africa (acquired from the above in 1999)
Private Collection, Australia
Thence by descent to the present owner

\$60,000-80,000

74





JACK WHITTEN

1939 - 2018

Flat Plate Monoprint #3

signed, titled and dated '74 on the reverse toner on paper 17 by 15 in. 43.2 by 38.1 cm.

PROVENANCE

Alexander Grey Associates, New York Private Collection, London Acquired from the above by the present owner

\$ 25,000-35,000



SAM GILLIAM

b. 1933

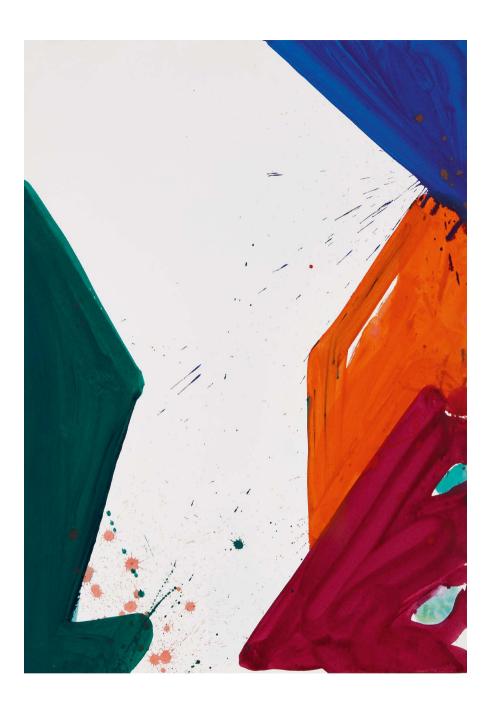
Untitled

signed with the artist's first name and dated 73 acrylic on canvas Diameter: $23\frac{1}{2}$ in. 59.7 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 30,000-50,000



SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1964 Tokyo on the reverse acrylic on paper $42\frac{1}{8}$ by $29\frac{1}{2}$ in. 107 by 74.9 cm. Executed in 1964, this work is identified with

the interim identification number of SF64-053 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Estate of the Artist ACE Gallery, Beverly Hills Private Collection (acquired from the above in 2003)

Phillip's de Pury & Company, New York, 13 November 2009, Lot 206

Acquired from the above sale by the present owner

EXHIBITED

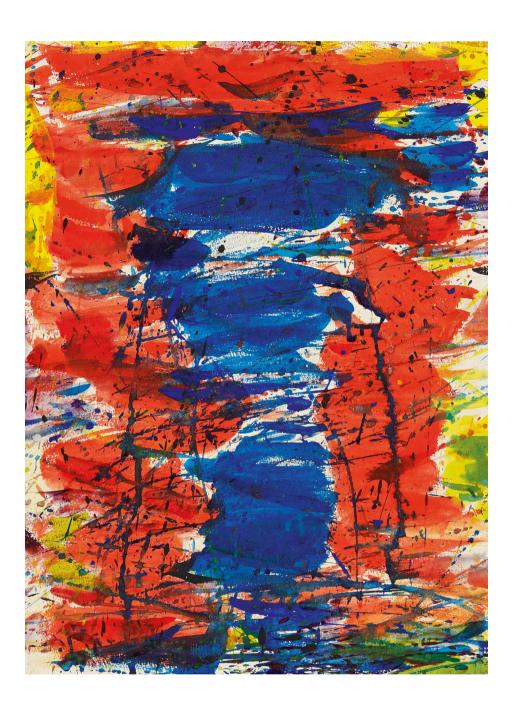
Bern, Galerie Kornfeld und Klipstein, Sam Francis, 1976

Paris, Galerie Jean Fournier, *Sam Francis de* 1947 - 1988: sur Papier, October - November 1988

Beverly Hills, ACE Gallery, *Sam Francis*, March - July 2003

Munich, Galerie Thomas Modern, *Hans Hofmann - Joan Mitchell - Sam Francis*, March - May 2014, cat. no. 22, p. 22, illustrated in color

\$ 35,000-45,000



PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1958 on the reverse watercolor and gouache on paper 15 by 10% in. 38.1 by 27.6 cm. Executed in 1958, this work is identified with the interim identification number of *SF58-240* in consideration for the forthcoming Sam Francis Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Private Collection, Aspen (gift of the artist)
Sotheby's, New York, 25 February 1994, Lot 23
Manny Silverman Gallery, Los Angeles
Solomon & Co. Fine Art, New York
Acquired from the above by the present owner

\$ 50,000-70,000

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

SAM FRANCIS

1923 - 1994

Santa Monica (Broadway studio)

signed and dated 1980 on the reverse acrylic on canvas 59 by 95½ in. 242.6 by 150 cm.
Executed in 1980, this work is identified with the interim identification number of SFF.774 in consideration for the forthcoming addendum to the Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings. This information is subject to change as scholarship continues by the Sam Francis Foundation.

\$ 300.000-500.000

PROVENANCE

André Emmerich Gallery, Inc., New York Delahunty Gallery, New York (acquired in January 1983) Carpenter Hochman Gallery, Dallas Solomon & Co. Fine Art, New York (acquired in 1986)

Private Collection, New York André Emmerich Gallery, Inc., New York Acquired from the above by the present owner

EXHIBITED

Gordes, L'Abbaye de Sénanque, Centre International de Création Artistique, *Sam Francis: Oeuvres nouvelles*, May - August 1980 New York, André Emmerich Gallery, Inc., *Sam Francis: Recent Work*, April - May 1981 New York, André Emmerich Gallery, Inc., *Summer Group Show*, July - September 1981

LITERATURE

Debra Burchett-Lere and William C. Agee, Eds., Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994, Berkeley 2011, cat. no. SFF744, illustrated in color on the DVD

"If more color is called for, the area can be wetted down again without disturbing the previous color, which has already dried. More color, either transparent or opaque, then can be laid in. By this wetting, painting, dying, rewetting and painting again... Francis can marry many different colors with different qualities... and make it appear that it happened spontaneously, all at one moment.... The results are not fortunate accidents, but carefully conceived compositions."

Nicholas Wilder, Exh. Cat., Los Angeles, Nicholas Wilder Gallery, Sam Francis: Paintings, 1978, p.8



KENNETH NOLAND

1924 - 2010

Tryst

signed, titled and dated 1998 on the reverse acrylic on canvas $20\frac{1}{4}$ by $20\frac{1}{4}$ in. 51.4 by 51.4 cm.

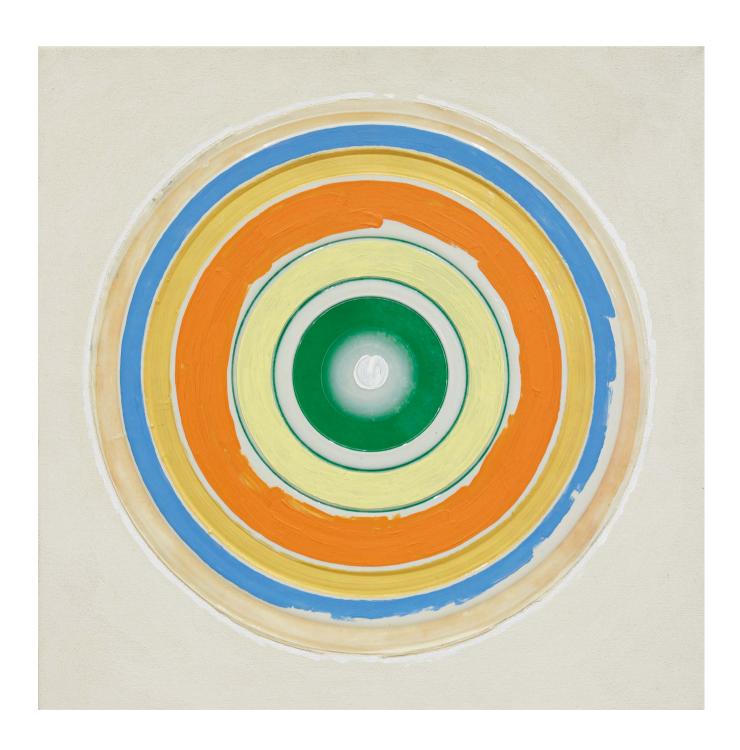
PROVENANCE

André Emmerich Gallery, Inc., New York Chac Mool Gallery, Mexico Acquired from the above by the present owner in October 2001

\$120,000-180,000

"The spare geometry of his form heightens the emotional impact of his color. The rational and the felt, distilled form and sensuous color intermesh to create a magic presence. His color is space. Color is all."

Diane Waldman, Exh. Cat., New York, Solomon R. Guggenheim Museum, *Kenneth Noland: A Retrospective*, 1977, p. 36



PROPERTY FROM A COLORADO COLLECTION

AL HELD

1928 - 2005

Phoenicia II

signed and dated 69 on the reverse oil on canvas 48 by 48 in. 121.9 by 121.9 cm.

PROVENANCE

André Emmerich Gallery, Inc., New York Cleveland Trust Company, Ohio Private Collection Christie's, New York, 7 November 2000, Lot 167 Acquired from the above sale by the present owner

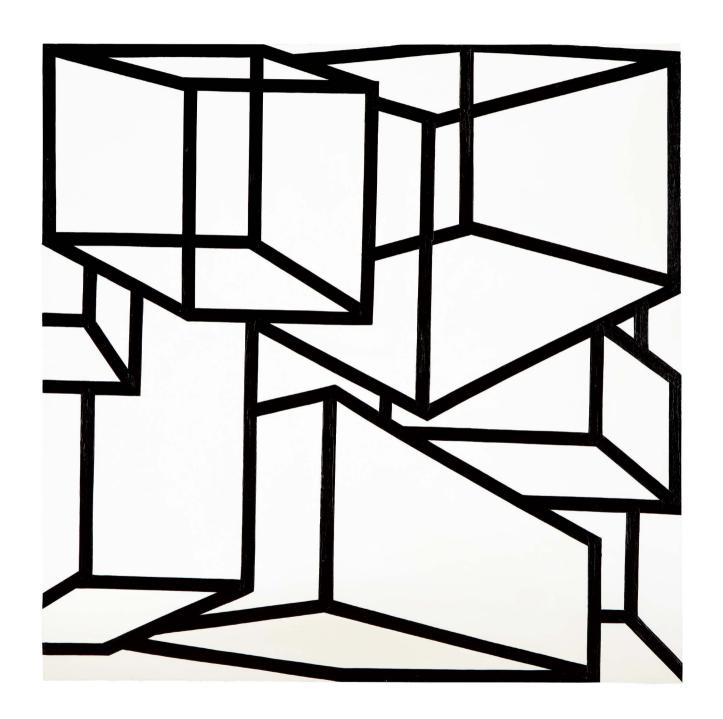
EXHIBITED

New York, Whitney Museum of American Art, *Al Held*, October - December 1974, p. 71, illustrated in color

\$120,000-180,000

"Recent work is marked by multiple view of points, oblique space, shifting perspectives, optical projection into the viewer's space, elimination of all color but black and white, and the absence of clearly defined surface plane. It is of such visual complexity that it is impossible to retain an eidetic image of a single painting."

Marcia Tucker, Exh. Cat., New York, Whitney Museum of American Art, Al Held, October - December 1974, p.6



△ **26**

AD REINHARDT

1913 - 1967

No. 12

signed and dated '50; partially signed, titled and dated 1950 on the overlap oil on canvas 39% by 32 in. 101.3 by 81.3 cm.

PROVENANCE

Betty Parsons Gallery, New York
Morris Dorsky, New York (acquired from the above)
Jeffrey Hoffeld & Company, Inc., New York (acquired from the above)
Private Collection, Los Angeles
Manny Silverman Gallery, Los Angeles
Private Collection, New York (acquired from the above in March 1995)
Sotheby's, New York, 17 November 2017,
Lot 113
Acquired from the above sale by the present owner

LITERATURE

Lucy R. Lippard, Ed., *Ad Reinhardt*, New York 1981, cat. no. 65, p. 88, illustrated (erroneously titled and dated)

\$ 600,000-800,000

86



NO. 12

An artist whose polarizing ideas of pure abstraction are as relevant today as they were in 1950. Ad Reinhardt successfully pioneered the role of geometry to have a timeless presence. By reducing his painting to color alone, Reinhardt brilliantly articulated geometric abstraction through his unique ability to create "art-as-art." In painting based on a single image, he would strip away any sort of narrative or figuration in order to allow the viewer to reveal a "pure idea." This, therefore, would impart a new spiritual sense to the beholder and elicit a variety of raw emotional responses. By withholding the slightest reference to anything outside the canvas, Reinhardt draws the viewer's focus away from the form and more closely to the fundamental paint on canvas, ultimately unveiling a "higher truth." Reinhardt saw such reductionism as necessary: "I don't understand, in a painting, the love of anything except the love of painting itself." An aesthetic moralist, Reinhardt strove to create an art form that, in its tonal purity, could overcome the tyrannies of oppositional thinking.

Born and raised in New York, Reinhardt vehemently believed that a liberal arts education was "absolutely necessary for an

artist." Naturally, his studies of art history and philosophy at Columbia University greatly shaped his outlook not only as an artist but also as an intellectual. According to Yve-Alain Bois, Reinhardt would recall in his paintings Negation Theory, which was used to comprehend the Divine by indicating everything it was not. His deep friendship with the poet and Trappist monk Thomas Merton influenced his perspective to reject any external factors by thoroughly fusing Eastern and Western traditions. The intellectual challenge of both Zen Buddhism and Marxism lies in their cyclical implication that "the end is the beginning," a favorite concept of Reinhardt's. Claude Levi-Strauss poignantly commented that Buddhism "bears witness, rather, to our natural gifts, raising us to the point at which we discover truth in the guise of the mutual exclusiveness of being and knowing." This intention by his painting had a larger philosophical assertion of the role of art in history; it was a rebellion against nineteenth century materialism and the increasing commercial influences of the market, and therefore a concept that united art in all periods. His inclination towards pure abstract art was characterized by his

first rule in *Twelve Rules for a New Academy* (1953): "The absolute standard of fine art, and painting, which is the highest and freest art, is the purity of it. The more uses, relations, and 'additions' a painting has, the less pure it is."

Similar to Rothko, whom Reinhardt was friends with and admired on an intellectual level, Reinhardt saw that pushing the boundaries of color, abstraction, and reduction were the only ways that an artist could create an image that liberates the viewer from the conventional associations of color and form in order to evoke new emotional responses to them. Both artists were represented by Betty Parsons and together led color-field painting in a new distinctive direction within Abstract Expressionism. Rather than experimenting with Surrealist-Expressionism as many of his contemporaries did at the time, Reinhardt chose to focus on a more simplistic composition. The color-brick paintings of the late 1940s and early 1950s are largely influenced by the Cubist orientation of the 1930s. In No. 12 which he executed in 1950, Reinhardt clearly favors reductionism by leaving colored rectangles lined up across a surface with angular overlapping lines. The juxtaposition of the brightly-hued orange and darker somber gray tones is reminiscent of his later more mature work of single-colored paintings. What might first appear to be monochromatic rectangles slowly take on form as the viewer contemplates the painting, with planes of light delineated by slight shifts in hue or tonality. Reinhardt's use of a contrasting palette is further emphasized through the visible variety in light, in which chiaroscuro continues to add dimension. The present work is a beautiful example of how light emanates from motionless rectangles and balances the composition. In spite of their radical simplicity. Reinhardt's paintings in these forms are highly evocative and create a startling sense of space and light on the canvas. His sophisticated ability to produce the variations and intervals between the bricks is where Reinhardt's true ingenuity is expressed.

Given his deep commitment to pure abstraction, Reinhardt epitomized this reductionist visual vocabulary focused on color and depth in No. 12. The astounding variety and beauty he created with it defined his work for the rest of his life. By focusing on color, Reinhardt brilliantly introduced a new style of abstraction that would link modern art to ancient mythic and transcendent art forms that reach out to the infinite. Not only does it depict his contributions to the Minimalist art movement by simplifying the complexities of art, but it also shows how his work continues to evoke emotionally rich and spiritual responses to create an inimitable experience for the viewer.



Mark Rothko, *Untitled*, 1969 Image © The Art Institute of Chicago, IL, USA / Gift of the Mark Rothko Foundation / Bridgeman Images Art © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



THEODOROS STAMOS

1922 - 1997

Moon Chalice #1

signed; titled on the overlap oil on canvas 69³/₄ by 39³/₄ in. 177.2 by 100.1 cm. Executed *circa* 1962.

PROVENANCE

Louis K. Meisel Gallery, New York André Emmerich Gallery, Inc., New York Private Collection, Switzerland Koller Auktionen AG, Zurich, 9 December 2017, Lot 3418 Acquired from the above sale by the present owner

EXHIBITED

Milan, Studio Gariboldi, *The Greeks*, April - May 2018

\$80,000-120,000

"The great figurative painters were involved with grandeur of vision, using as a means to an end, whereas today the best of the abstract painters are also involved with a grandeur of vision using color as their means towards a new space-light."

Theodoros Stamos



PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

WILLEM DE KOONING

1904 - 1997

Kneeling Woman

oil on paper laid on board 23½ by 11½ in. 59.7 by 29.2 cm. Executed in 1966.

PROVENANCE

Harold Diamond, New York
Private Collection, Baltimore
Solomon & Co. Fine Art, New York
Acquired from the above by the present owner

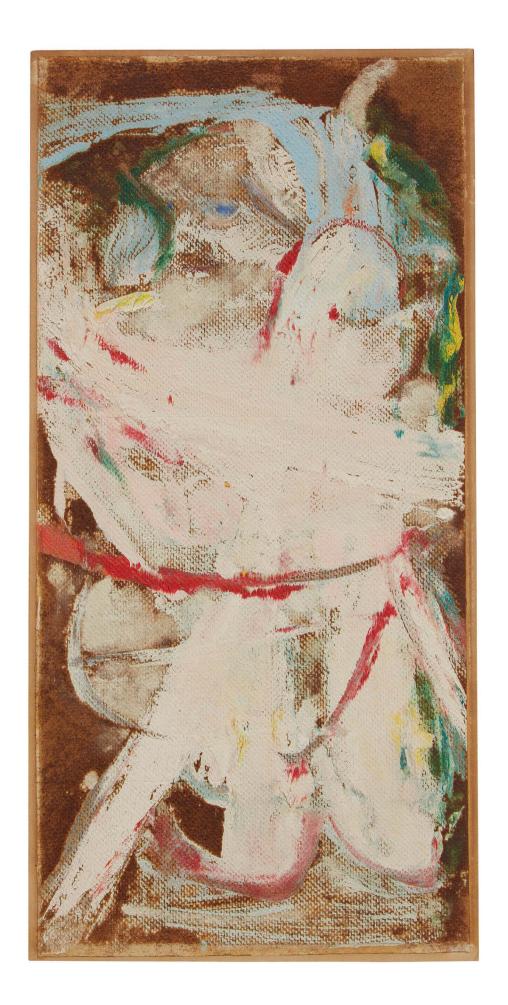
EXHIBITED

Roslyn, Nassau County Museum of Fine Art, *The Abstract Expressionists and Their Precursors*, January - March 1981, p. 33, no. 21, illustrated

\$120,000-180,000

"At one time, it was very daring to make a figure red or blue: I think now that it is just as daring to make it flesh-colored."

Willem De Kooning





PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

FRANZ KLINE

1910 - 1962

Untitled

ink on paper 53/4 by 83/4 in. 14.6 by 22.2 cm. Executed *circa* 1947.

PROVENANCE

Estate of the Artist
Marlborough Gallery, New York (acquired from
the above in 1969)
Sidney Singer, New York
Rosa Esman Gallery, New York
Private Collection, Baltimore
Solomon & Co. Fine Art, New York
Acquired from the above by the present owner

EXHIBITED

The State University of New York at Binghamton, University Art Gallery, *Franz Kline: The Early Works as Signals*, 1977, cat. no. 17, n.p. (titled *Woman at Table*)

\$ 30,000-40,000



PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

WILLIAM BAZIOTES

1912 - 1963

Untitled

signed watercolor on paper 14¾ by 17¼ in. 37.5 by 43.8 cm. Executed *circa* 1955.

PROVENANCE

Kootz Gallery, New York Private Collection, Florida ACA Galleries, New York Salander-O'Reilly Galleries, LLC, New York Solomon & Co. Fine Art, New York Acquired from the above by the present owner

\$ 18,000-25,000

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

ADOLPH GOTTLIEB

1903 - 1974

Red Ground

signed oil on canvas 24 by 30 in. 61 by 76.2 cm. Executed in 1956.

PROVENANCE

André Emmerich Gallery, Inc., New York Solomon & Co. Fine Art, New York Acquired from the above by the present owner in January 1983

EXHIBITED

Roslyn, Nassau County Museum of Fine Art, *The Abstract Expressionists and their Precursors*, January - March 1981

\$100,000-150,000

"I frequently hear the question 'What do these images mean?'
This is simply the wrong question. Visual images do not have to conform to either verbal thinking or optical facts. A better question would be 'Do these images convey any emotional truth' This, of course, indicates my belief that art should communicate. However, I have no desire to communicate with everyone, only with those whose thoughts and feelings are related to my own."

Adolph Gottlieb



ROBERT MOTHERWELL

1915 - 1991

The Red Garden Window

signed and dated 77 acrylic with canvas and paper collage on canvas mounted on board 36 by 24 in. 91.4 by 61 cm.

PROVENANCE

Janis C. Lee Gallery, Houston
M. Knoedler & Co., New York
Private Collection, New York
Acquired from the above by the present owner

EXHIBITED

Houston, Janie C. Lee Gallery, Robert Motherwell: Collages, Drawings, Paintings, March - April 1978

LITERATURE

Moser, Charlotte "Motherwell Show Reveals New Paint, Color Handling." *Houston Chronicle*, March 25, 1978, illus. sec. 3, p. 9, illustrated upside down Jack Flam, Katy Rogers and Tim Clifford, Eds., *Robert Motherwell, A Catalogue Raisonné*, 1941-1991, *Volume 3: Collages and Paintings on Paper and Paperboard*, New Haven 2012, cat. no. C608, p. 287, illustrated in color

\$ 250,000-350,000



Pablo Picasso, *Guitar and Clarinet on a Mantelpiece*, 1915 Image © The Metropolitan Museum of Art/ Art Resource, NY Art © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), NY

"Regardless of the medium, whether it is in Eliot or Picasso or a TV thirty-second advertisement, I think collage is the twentieth century's greatest creative innovation."

Robert Motherwell



LOUISE NEVELSON

1899 - 1988

Black Zag T

painted wood with formica and glass 463/8 by 483/4 by 71/4 in. 118 by 123.8 by 18.4 cm. Executed in 1968.

PROVENANCE

Pace Gallery, New York
Private Collection (acquired from the above in 1971)
Thence by descent to the present owner

\$80.000-120.000

"I have claimed that it's the most aristocratic color in the world. Plus it is not black. Nothing is black. Nothing is one color. There are so many shadows and shades in it that are so subtle that it isn't quite black. But we, for a definition, for a label, call it black. It is very aristocratic. You can take almost anything and once it's black it has another meaning."

Louise Nevelson



HANS HOFMANN

1880 - 1966

Balance in Black, Blue and White

signed; dated 1947 on the reverse oil on panel 34³/₄ by 29¹/₂ in. 88.3 by 75 cm. Executed in 1947.

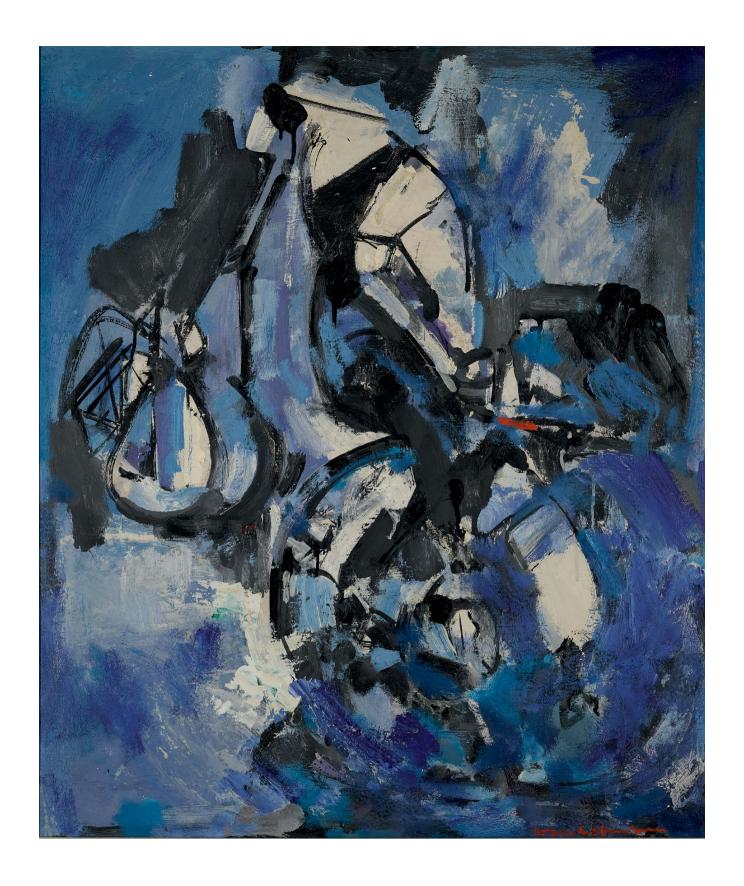
PROVENANCE

Shary Grossman Fine Art, New York Loretta Howard Gallery, New York Bernard Jacobson Gallery, London Acquired from the above by the present owner in 2007

LITERATURE

Suzi Villiger, Ed., Hans Hofmann Catalogue Raisonné of Paintings, Volume II: 1901-1951, Surrey 2014, cat. no. P629, p. 381, illustrated in color

\$120,000-180,000



PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

ROBERT MOTHERWELL

1915 - 1991

In Black and White

signed with the artist's initials and dated 60 oil on paper mounted on board 22³/₄ by 28³/₄ in. 57.8 by 73 cm.

PROVENANCE

Galerie Laurence, Paris
Private Collection (acquired in 1965)
Solomon & Co. Fine Art, New York (acquired in 1966)
Acquired from the above by the present owner in December 1983

EXHIBITED

New York, Solomon & Co. Fine Art, Paintings & Sculpture: Caro, Chamberlain, Dubuffet, de Kooning, Frankenthaler, Lichtenstein, Moore, Motherwell, Noguchi, Nicholson, Pollock, Rothko, November 1983

LITERATURE

Jack Flam, Katy Rogers and Tim Clifford, Eds., Robert Motherwell, A Catalogue Raisonné, 1941-1991, Volume 3: Collages and Paintings on Paper and Paperboard, New Haven 2012, cat. no. W105, p. 456, illustrated in black and white

\$120.000-180.000

"Basically my interest is to communicate and to have a medium that's as expressive in its complexity as is a human being. It's an inexhaustible problem, and also an inexhaustible interest. What could really be more interesting, or in the end more ecstatic than in those rare moments when you see another person look at something you've made and realize that they got it exactly, that your heart jumped to their heart, with nothing in between?"



WALASSE TING

1929 - 2010

My Garden

signed, titled and dated 66 on the reverse oil on canvas 36 by 50 in. 91.4 by 127 cm.

PROVENANCE

J.L. Hudson Gallery, Detroit
Private Collection, Detroit
Thence by descent to the present owner

\$ 70,000-90,000



FRANK STELLA

b. 1936

Vallelunga II

oilstick, urethane enamel, alkyd and magna etched on magnesium 112 by 128 by 21 in. 284.5 by 325.1 by 53.3 cm. Executed in 1983.

PROVENANCE

M. Knoedler & Co., New York
Asher Edelman, New York
Vivian Horan Fine Art, New York
Private Collection
Christie's, New York, 12 November 1986, Lot 51
(consigned by the above)
Acquired from the above sale by the present owner

\$ 300,000-500,000

"The generic title circuits", he adds, "is meant to refer to road racing. Bit it's intended to be a bit ambiguous. In my mind it also refers to the intricate connections within the structural networks of the pictures."

Frank Stella



ALEXANDER CALDER

1898 - 1976

Black, White and Red Sails

incised with the artist's monogram and date 75 sheet metal, wire and paint 18½ by 16 by 17 in. 47 by 40.6 by 43.2 cm. Executed in 1975, this work is registered in the archives of the Calder Foundation, New York, under application number A08200.

PROVENANCE

Perls Galleries, New York William and Helen Mazer, New York Christie's, Los Angeles, 9 June 1999, Lot 117 Acquired from the above sale by the present owner

EXHIBITED

Hong Kong, Ben Brown Fine Arts, *Alexander Calder: Sculpture, Works on Paper and Jewelry*; February - April 2013

\$ 300,000-400,000

"You look at abstraction, sculptured or painted, an entirely exciting arrangement of planes, nuclei, entirely without meaning. It would be perfect but it is always still. The next step is sculpture in motion."

Alexander Calder



JEAN DUBUFFET

1901 - 1985

Site avec 9 personnages

signed with the artist's initials and dated 81 acrylic on paper laid on Masonite $25\frac{1}{2}$ by $19\frac{1}{2}$ in. 64.8 by 49.5 cm.

\$ 150.000-200.000

PROVENANCE

Georges Kiejman, Paris (gift of the artist) Christie's, London, 24 June 1993, Lot 89 Lars Ulrich, Denmark Christie's, London, 28 June 2002, Lot 148 Acquired from the above sale by the present owner

EXHIBITED

Paris, Centre National d'Art Contemporain, Jean Dubuffet: Sites aux figurines et Psychosites, September - November 1981, p.72, illustrated

LITERATURE

Max Loreau, Ed., *Catalogue des travaux de Jean Dubuffet: Psycho-sites, Fascicule XXXIV*, Lausanne 1984, cat. no. 186, p. 55, illustrated

"The Sites heighten the evocative power of the place portrayed...
the presence of a human figure gives the place the necessary
existence and vitality without which it might remain to the
observer merely a network of incomprehensible planes and lines.
The figures have the function of a catalyst that triggers the
imagination"

Jean Dubuffet



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

JEAN DUBUFFET

1901 - 1985

Champ libre

signed with the artist's initials and dated 82 acrylic and paper collage on paper mounted 26 by 39 in. 66 by 99.1 cm.

\$ 200.000-300.000

PROVENANCE

Waddington Galleries, London Acquired from the above by the present owner

Basel, Galerie Beyeler, Jean Dubuffet: Restrospektive, October 1985 - January 1986, cat. no. 61, illustrated Chicago, Goldman-Kraft Gallery, Jean Dubuffet: Restrospective 1943-1981, November 1986 New York, Urban Gallery, Jean Dubuffet:

Restrospective. November - December 1986.

cat. no. 23. illustrated

LITERATURE

Max Loreau, Ed., Catalogue des travaux de Jean Dubuffet, sites aléatoires, Fascicule XXXV, cat. no. 141, p.73, illustrated

"These paintings were intended to challenge the objective nature of being ('être). The notion of being is presented here as relative rather than irrefutable: it is merely a projection of our minds, a whim of our thinking. The mind has the right to establish being wherever it cares to and for as long as it likes. There is no intrinsic difference between being and fantasy (fantasme); being is an attribute that the mind assigns to fantasy. One could apply the term "nihilism" to this challenge of being, but it is reverse nihilism, since it confers the power of being on any fantasy whatsoever, given thaat being is a secretion of our minds."



JEAN DUBUFFET

1901 - 1985

Champ d'expansion

signed with the artist's initials and dated 84 acrylic on paper laid on canvas 39½ by 27 in. 100.3 by 68.6 cm.

PROVENANCE

B.C. Holland, Chicago
Pace Gallery, New York
Private Collection, New York
James Goodman Gallery, New York
Private Collection
Christie's, New York, 6 March 2015, Lot 42
Private Collection (acquired from the above sale)
Acquired from the above by the present owner

EXHIBITED

New York, The Pace Gallery, *Jean Dubuffet: A Retrospective*, 1975-1984, April - June 1987

LITERATURE

Max Loreau, Ed., Catalogue des travaux de Jean Dubuffet, Non-Lieux, Fascicule XXXVII, cat. no. 191, p.76, illustrated

\$ 150,000-200,000

"I have said and I repeat that in my opinion painting is a far richer language than the language of words. It is quite useless to seek any other raison d'être for art."

Jean Dubuffet



YVES KLEIN

1928 - 1962

Victoire de Samothrace (S 9)

incised with the artist's initials and date 62 on the back side of the right wing; numbered 30A/175 on the back side of the figure; numbered 30A/175 on the underside dry pigment and synthetic resin on plaster with metal and stone base 19³¼ by 10¹¼ by 11³¼ in. 50.2 by 26 by 29.9 cm. Conceived in 1962 and cast in 1973, this work is number 30A from an edition of 175, plus 25 hors de commerce, 25 épreuves d'artiste and 3 copies with specific identifications.

\$100.000-150.000

PROVENANCE

Private Collection, Switzerland
Private Collection, New York (acquired from
the above in April 1997)
Private Collection, New York (acquired from
the above in 2017)

EXHIBITED

Cologne, Museum Ludwig, *Yves Klein*, November 1994 - January 1995, cat. no. 112, p. 247, illustrated in color (another example exhibited)

Musée d'art moderne et d'art contemporain de Nice; Prato, Centro per l'arte contemporanea Luigi Pecci, Yves Klein, La Vie, la vie elle-même qui est l'art absolu, April 2000 - January 2001, p. 182, illustrated in color (another example exhibited)

Please see Sotheby.com for full exhibition history.

LITERATURE

Paul Wember, Yves Klein, Cologne 1969, cat. no. S9
Houston, Rice University, Institute for the Arts, Yves Klein 1928-1962: A Retrospective, 1982, cat. no. 92, illustrated in color
Jean-Paul Ledeur, Yves Klein: Catalogue raisonné des éditions, et sculptures éditées, Knokke-Le-Zoute 2000, cat. no. S9
Nicholas Charlet, Yves Klein, Paris 2000, p. 231, illustrated in color
Hannah Weitermeier, Yves Klein, 1928-1962: International Klein Blue, London 2001, p. 2, illustrated in color

Please see Sotheby.com for full literature references.





NICHOLAS KRUSHENICK

1929 - 1999

Fred's Feeling

signed and dated Apr 1969 on the reverse Liquitex on canvas $66\frac{1}{4}$ by $54\frac{1}{8}$ in. 168.3 by 137.5 cm.

PROVENANCE

The Pace Gallery, New York Acquired from the above by the present owner circa 1975

\$ 30,000-40,000



RICHARD PETTIBONE

b. 1938

Roy Lichtenstein, 'Seductive Girl', Circular Stella Whose Title I Don't Know, Andy Warhol, 'Elvis', and Andy Warhol, 'Campbell's Soup Can'

signed, titled and dated 1969 on the reverse acrylic and silkscreen on canvas, in artist's frame

 $12 \ by \ 25 \% \ in. \ \ 30.5 \ by \ 65.4 \ cm.$

PROVENANCE

OK Harris Works of Art, New York Acquired from the above by the present owner in 1970

\$ 30,000-50,000

MEL RAMOS

1935 - 2018

Ursela

signed and dated 66 on the reverse oil on canvas and Masonite 301/s by 197/s in. 76.5 by 50.5 cm.

PROVENANCE

Maxwell Galleries, San Francisco Acquired from the above by the present owner circa 1975

LITERATURE

Anne McNamara, Ed., *Mel Ramos Pop Art Fantasies: The Complete Paintings*, New York 2004, p. 120, illustrated in color Elizabeth Claridge, Ed., *The Girls of Mel Ramos*, London 1975, p. 112, illustrated in color

\$ 250.000-350.000

Mel Ramos

"I had wanted to make some paitings that delat with actual physical space, with real three dimensional space, but I found that the combination of the two flat surfaces produced this incredible effect of projections so I stayed with that."





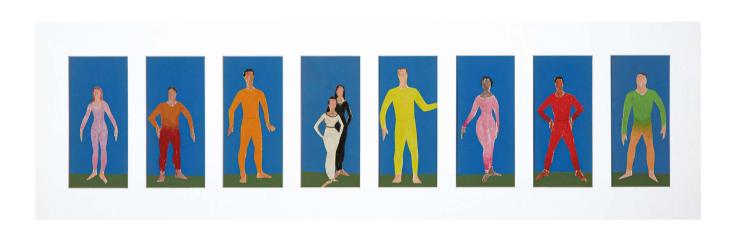
Paul Taylor

TWO WORKS BY ALEX KATZ FROM THE LEGENDARY PAUL TAYLOR

The last of the giants of modern dance from the second half of the Twentieth Century, Paul Taylor passed away in August of last year at the age of 88, leaving behind an oeuvre of 147 dances, which span the years from 1954 until his death. Clement Crisp, writing in the program for the 50th Anniversary Gala of the Paul Taylor Dance Company in 2004, wrote of "the range of his choreography, the power of his imagination, and above all, the force of his humanity."

From the beginning, he incorporated the designs of leading contemporary artists, who were also his friends, for his sets and costumes, including Robert Rauschenberg, Jasper Johns, Ellsworth Kelly and Alex Katz, who has been responsible for designing 15 of Paul's dances, with brilliant results.

Taylor himself answered the question that springs to ones mind, why did he make all these dances? Paul answered in a New York Times Article that "I make dances because I can't help it...I make dances because I believe in the power of contemporary dance, its immediacy, its potency, its universality...I make dances because it briefly frees one from coping with the real world." Paul's dances will live on, together with the works of his contemporaries, through his visionary creation of Paul Taylor American Modern Dance, performing annually at Lincoln Center and around the globe.



PROPERTY FROM THE LEGENDARY PAUL TAYLOR

ALEX KATZ

b. 1927

Untitled (Costume Designs for Post Meridian / Paul Taylor Dance Company)

signed on the reverse pastel, graphite and paper collage mounted on board Each: 75% by 31/2 in. 19.4 by 8.9 cm. Overall: 331% by 75% in. 84.1 by 19.4 cm. Executed in 1965.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 8,000-12,000





PROPERTY FROM THE LEGENDARY PAUL TAYLOR

ALEX KATZ

b. 1927

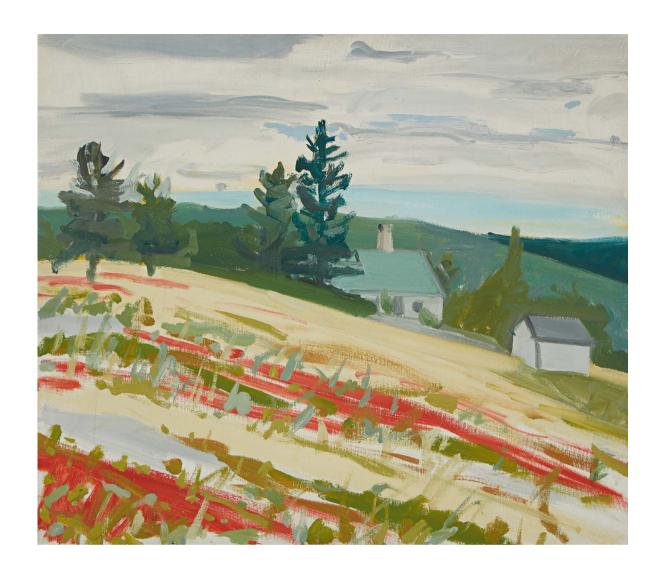
Untitled (Lilies) [Two Works]

i. signed and dated 68 oil on board i. 12^{1} % by 15^{3} 4 in. 30.8 by 40 cm. ii. 12 by 15^{7} % in. 30.4 by 40.3 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 15,000-20,000



PROPERTY FROM A COLORADO COLLECTION

ALEX KATZ

b. 1927

Landscape, Maine signed and dated 64 oil on linen 201/4 by 231/4 in. 51.4 by 59.1 cm.

PROVENANCE

Fischbach Gallery, New York Gallery 454, Grosse Pointe Park, Michigan Sotheby's, New York, 7 June 1996, Lot 281 Acquired from the above sale by the present owner

\$ 30,000-40,000

ANDY WARHOL

1928 - 1987

Blue US Airmail Stamp and Shoe

acrylic and ink on paper 7½ by 55% in. 19.1 by 14.3 cm. Executed in 1962.

\$70,000-90,000

PROVENANCE

Nathan Gluck, New York (gift of the artist)
Acquired from the above by the present owner

EXHIBITED

Singapore, ArtScience Museum; Hong Kong Museum of Art; Shanghai, Power Station of Art; Beijing, CAFA Art Museum; Tokyo, Mori Art Museum, Andy Warhol: 15 Minutes Eternal Exhibition, March 2012 - May 2014
Tate Liverpool, Transmitting Andy Warhol, November 2014 - February 2015

LITERATURE

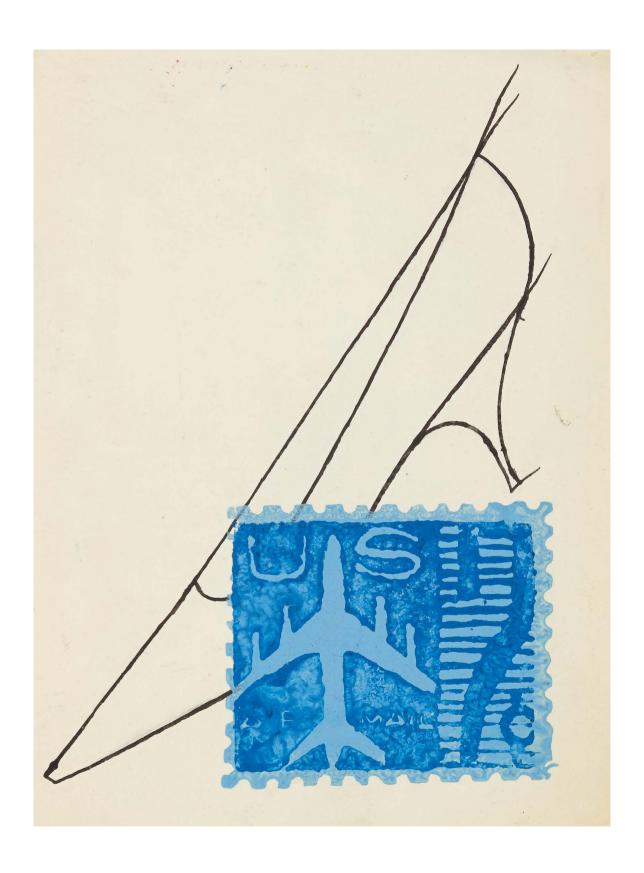
Eric Shiner, Ed., *Andy Warhol: The Impossible Collection*, Assouline, New York 2017, cat. no. 21, illustrated in color

Drawing together two of the artist's first iconic serial images, Blue US Airmail Stamp and Shoe from 1962 represents a rare and early example of Andy Warhol's celebrated oeuvre. His early career as a fashion illustrator brought him much renown for his sensual, evocative depictions, evident even in the present sketch. His line, though it "appears innocent... has an inherent naughtiness and irreverence about it. He fills shoes with sexual innuendos - with snakes and elaborate flourishes - conjuring up the bare feet we do not see" (Judith Goldman, "Warhol's Line," in Andy Warhol Drawings & Related Works 1951-1986, Gagosian Gallery, New York, 2003, p. 5). Though visually distinct from his later work, Warhol produced his shoe prints in a similar, assembly-line manner. echoing his later practice at the Factory: he made the initial drawing on a sheet of water-resistant paper, which his assistants then wetted and transferred to other sheets and hand-colored. In this sense these shoe illustrations are crucial to his artistic development, as they not only capture the artist's early output, but also include the early pop qualities that would come to define his career.

His *Stamps* developed this technique even further. To create each impression, Warhol carved the designs of mail stamps into gum erasers, painted over their surfaces and

stamped the designs directly onto paper or canvas. Experimenting with his new technique, Warhol created two series, the *Airmail Stamps* and the *S&H Green Stamps*, in which the artist would print a single stamp or multiple stamps on the canvas. For the first time, Warhol took an already two-dimensional, ready-made object and translated it into a two-dimensional replica, translated onto his canvas. The serial repetition mirrored the booklets of stamp contact sheets, with each individual stamp a kind of proxy for actual currency. In this way, the stamp series - like the *Dollar Bill* series - was a self-reflexive examination of American capitalism and consumer culture.

The present work, combining both of these early icons on a single sheet, thus embodies a crucial transitionary moment in the artist's legendary career. In respects both conceptual and material, Warhol's working process for both series comprised a critical genesis in the development of his legendary screen-printing method, which ultimately resulted in the creation of some of the most iconic artworks of the Twentieth Century. While the silkscreen mechanical eventually enabled Warhol to remove any semblance of gesture or signature, the act of stamping prefabricated imagery onto canvas initiated the crucial excommunication of the artist's hand from the creative act.



△ 50

TOM WESSELMANN

1931 - 2004

Still Life #54

signed, partially titled, dated 1965 and numbered 2/4 on the reverse grip flex paint on uvex plastic 47% by 59% by 5 in. 121.6 by 150.8 by 12.7 cm.

\$ 200.000-300.000

PROVENANCE

Galerie Ileana Sonnabend, Paris Gunter Sachs, Gstaad (acquired from the above in 1969) Sotheby's, London, 22 May 2012, Lot 3 Acquired from the above sale by the present owner

EXHIBITED

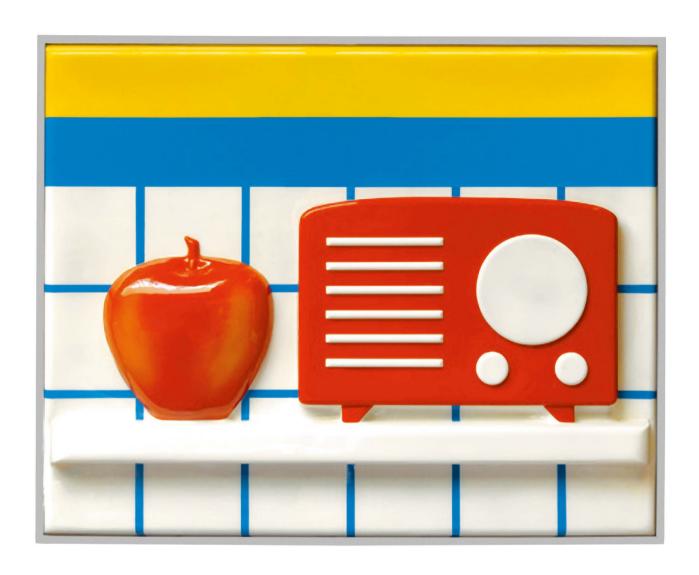
Leipzig, Museum der Bildenden Künste, Gunter Sachs, 2008, p. 60, illustrated in color (erroneously titled) Moscow, Museum Tsaritsyno, Gunter Sachs, 2009

LITERATURE

Thomas Buchsteiner & Otto Letze, *Tom Wesselmann 1959-1993*, Ostfildern 1994, n.p., no. 27, illustrated in color
Sam Hunter, *Tom Wesselmann*, Barcelona
1995, p. 12, no. 7, illustrated in color
Exh. Cat., Hamburg, Museum für Kunst und
Gewerbe, *Gunter Sachs - Retrospektive*, 2003, n.p., illustrated in color
Gunter Sachs, *Mein Leben*, Munich 2005, p. 384, illustrated in color

"...the contrast between organic and inorganic is undercut not just by the identical color of the two items but also by the fact that both have been estranged from their ordinary circumstances: the radio will not switch on, the apple will never decay."

Tom Wesselmann



ROBERT INDIANA

1928 - 2018

LOVE (Red Outside Blue Inside)

stamped with the artist's name, number 2/8 and date 1966-1995 on the interior edge polychrome aluminum 18 by 18 by 9 in. 45.7 by 45.7 by 23 cm. Executed in 1966-1995, this work is number 2 from an edition of 8, plus 2 artist's proofs. This work is being considered for inclusion in the Catalogue Raisonné of Robert Indiana's painting and sculpture being prepared by Simon Salama-Caro.

PROVENANCE

Morgan Art Foundation Ltd. (acquired directly from the artist)
Private Collection, New York
Phillips, New York, 19 May 2000, Lot 192
Private Collection (acquired from the above sale)
Christie's, New York, 3 March 2017, Lot 47
Acquired from the above sale by the present owner

\$ 300,000-400,000

"The 'LOVE Sculpture' is the culmination of ten years of work based on the original premise that the word is an appropriated and usable element of art, just as Picasso and the Cubists made use of it at the beginning of the century, which evolved inevitably, in both my 'LOVE' paintings and sculpture, into the concept that the word is also a fit and viable subject for art."

Robert Indiana



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

TOM WESSELMANN

1931 - 2004

Monica Relaxing on Robe

signed and dated 87 on the reverse enamel on laser-cut steel 30 by 61 in. 76.2 by 154.9 cm.

PROVENANCE

Sidney Janis Gallery, New York
Private Collection (acquired from the above in 1988)
The Pace Gallery, New York
Acquired from the above by the present owner

\$120,000-180,000

"I anticipated how exciting it would be for me to get a drawing back in steel. I could hold it in my hands. I could pick it up by the lines, off the paper. It was so exciting. It was like suddenly I was a whole new artist."

Tom Wesselmann



△ 53

WAYNE THIEBAUD

b. 1920

Untitled

signed and dated 1983 oil on board $14\frac{1}{2}$ by $11\frac{3}{4}$ in. 36.8 by 29.8 cm.

PROVENANCE

Allan Stone Gallery, New York
Acquired from the above by the present owner

EXHIBITED

Roslyn, Nassau County Museum of Art, Feast for the Eyes, July - November 2016 New York, Allan Stone Projects, Farm-to-Table: Epicurean Works from the Allan Stone Collection, June - August 2017

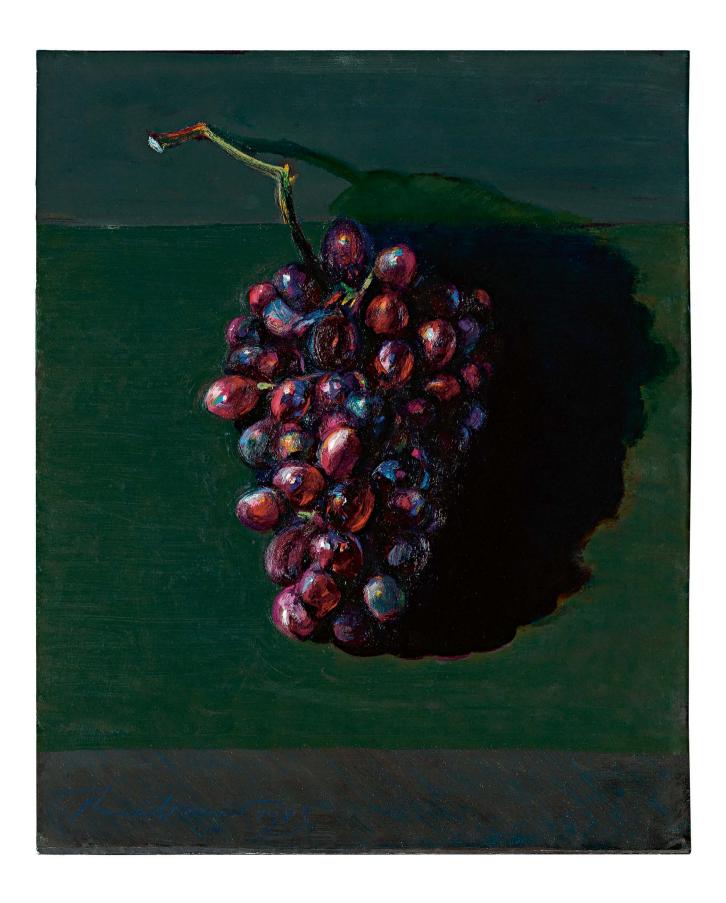
\$ 300,000-400,000

"I'm interested in foods generally which have been fooled with ritualistically, displays contrived and arranged in certain ways to tempt or seduce us."

Wayne Thiebaud



Caravaggio, *The Sick Bacchus*, detail of peaches and grapes, 1591 Image © Galleria Borghese, Rome, Lazio, Italy / Bridgeman Images





ED RUSCHA

b. 1937

Untitled

signed and dated 1986 on the reverse acrylic on canvas 48 by 84 in. 121.9 by 213.4 cm.

PROVENANCE

Fuller Goldeen Gallery, San Francisco Burnet Miller Gallery, Los Angeles Wall Gallery, Fukuoka Acquired from the above by the present owner

EXHIBITED

San Francisco, Fuller Goldeen Gallery, *Edward Ruscha: Paintings*, 1986 Nagoya, Institute of Contemporary Arts; Japan Touko Museum of Contemporary Art, 1988, p. 44, illustrated in color

LITERATURE

Robert Dean and Erin Wright, Eds., Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Three: 1983-1987, New York 2007, cat. no. P1986.26, pp. 224-225, illustrated in color Kenneth Baker, The Cool Ruscha, San Francisco Chronicle, 1986, p. 38

\$ 180,000-250,000



"The dark paintings came mostly from photography, although they are not photographically done or anything. I feel that they are related to the subject of photography. They are dark and strokeless. They're painted with an airbrush."



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

ALEX KATZ

b. 1927

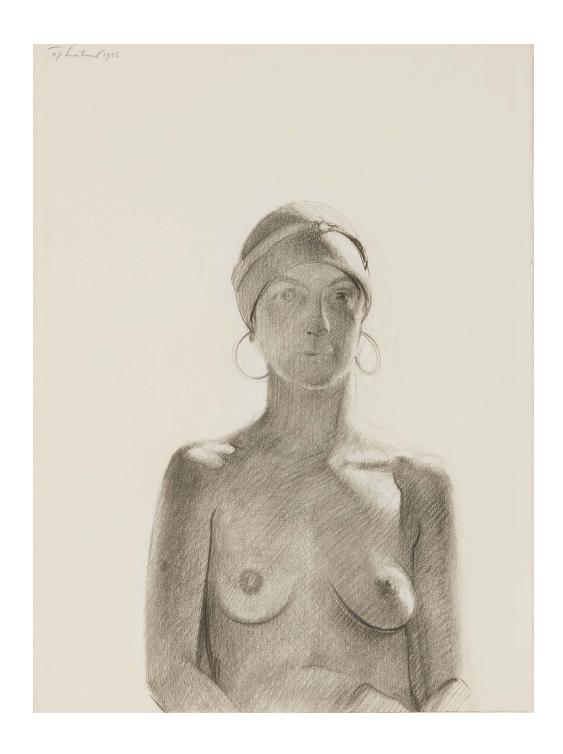
Untitled

signed graphite on paper 12 by 22½ in. 38.1 by 56.5 cm. Executed in 1981.

PROVENANCE

Private Collection

\$ 8,000-12,000



△ 56

WAYNE THIEBAUD

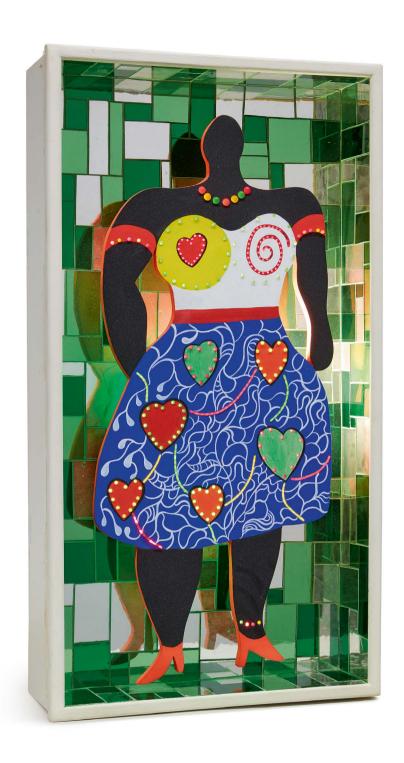
b. 1920

Half Nude with Earrings signed and dated 1976 graphite on paper 30 by 221/4 in. 76.2 by 56.5 cm.

PROVENANCE

Allan Stone Gallery, New York Acquired from the above by the present owner

\$ 20,000-30,000



NIKI DE SAINT-PHALLE

1930 - 2002

Party Dress

wood, metal, plastic, mirror, vinylic painting and electronic components 35 by 187% by 65% in. 88.9 by 47.9 by 16.8 cm. Executed in 1994.

PROVENANCE

James Goodman Gallery, New York Acquired from the above by the present owner in 1995

LITERATURE

Janice Parente, Pierre Restany and Yoko Masuda, Eds., *Niki de Saint-Phalle Catalogue Raisonné* 1949 - 2000, *Vol. I*, Paris 2001, cat. no. 631, illustrated

\$ 40,000-60,000



ANDY WARHOL

1928 - 1987

Georgia O'Keeffe

silkscreen ink and diamond dust on paper $43\frac{1}{8}$ by $30\frac{1}{2}$ in. 109.5 by 77.5 cm. Executed *circa* 1979, this work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., and numbered *UP 43.75* on the reverse.

PROVENANCE

Andy Warhol Foundation for the Visual Arts, Inc., New York Private Collection, New York

\$ 20,000-30,000



ANDY WARHOL

1928 - 1987

Muhammad Ali

screenprint on paper 40 by 30 in. 101.6 by 76.2 cm. Executed in 1978, this work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., and numbered 074C UY.009 on the reverse.

PROVENANCE

Andy Warhol Foundation for the Visual Arts, Inc., New York Private Collection, New York

\$ 20,000-30,000

ANDY WARHOL

1928 - 1987

Perrier

screenprint on paper 21½ by 30 in. 54.6 by 76.2 cm. Executed in 1983, this work is stamped by the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc., and numbered *VP UP38.26* on the reverse.

PROVENANCE

The Estate of Andy Warhol
The Andy Warhol Foundation for the Visual
Arts, Inc., New York
Private Collection, Tokyo
Sotheby's, New York, 15 November 2007, Lot
324
Acquired from the above sale by the present

\$ 30,000-40,000

61

owner

RICHARD PETTIBONE

b. 1938

Campbell's Soup [Four Works]

each signed with the artist's initials, dated 1987 and numbered 15-25 on the overlap silkscreen ink on canvas 63/4 by 51/8 in. 17.1 by 13 cm.
Executed in 1987, these works are from a set of 30 and are number 15 from an edition of 25.

PROVENANCE

Private Collection
Acquired from the above by the present owner

\$ 30,000-40,000



60





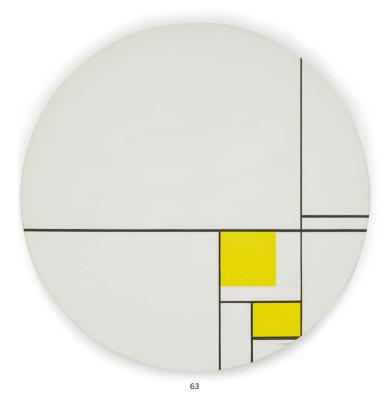




61



62



SOL LEWITT

1928 - 2007

Wavy Vertical Brushstrokes

signed gouache on paper 29³/₄ by 22¹/₄ in. 75.6 by 56.5 cm. Executed in 1995.

PROVENANCE

Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner

EXHIBITED

Chicago, Rhona Hoffman Gallery, *Sol LeWitt:* Works on Paper, Structures, July - August 2000

\$ 40,000-60,000

63

PROPERTY FROM THE ESTATE OF HARRIET GRIFFIN WHITFI AW

ILYA BOLOTOWSKY

1907 - 1981

Pale Tondo

signed and dated 61; signed, titled and dated 1961 on the stretcher oil on canvas

Diameter: 23½ in. 59.7 cm.

PROVENANCE

Grace Borgenicht Gallery, Inc., New York Private Collection, New York

\$ 15,000-20,000

PROPERTY FROM THE ESTATE OF MARION STONE, CHICAGO

AL HELD

1928 - 2005

Florentine Two

signed and dated 80 on the reverse; signed, titled and dated 1980 on the stretcher acrylic on canvas 83½ by 84¼ in. 212.1 by 214 cm.

PROVENANCE

André Emmerich Gallery, Inc., New York Private Collection Christie's, New York, 6 May 1992, Lot 369 Acquired from the above sale by the present owner

\$ 40,000-60,000

65

JOEL SHAPIRO

b. 1941

Untitled

signed and dated 2001 on the reverse pastel on paper $46\frac{1}{8}$ by $33\frac{7}{8}$ in. 117.2 by 86 cm.

PROVENANCE

PaceWildenstein, New York Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, Joel Shapiro: Recent Sculpture and Drawings, April - May 2001

\$ 15,000-20,000





JOEL SHAPIRO

h 1941

Untitled

signed and dated 1988 on the reverse pastel on paper $88\frac{3}{4}$ by $60\frac{1}{8}$ in. 225.4 by 152.7 cm.

PROVENANCE

Paula Cooper Gallery, New York Private Collection Sotheby's, New York, 9 May 1990, Lot 364 Private Collection, San Francisco

New York, Paula Cooper Gallery, Joel Shapiro: Drawings and Prints, March 1988

\$80.000-120.000

"There's a limited amount of possibility of expression within a relatively reduced vocabulary that I've worked with. I'm not going to invent some new shape. I've not been terribly interested in the repositioning of found objects. I was more interested in the reconfiguration of and repositioning of relatively known, simple geometric forms. As long as the work was bound up by architecture or predicated on architecture, you know, it would only have limited possibility. I wanted to overcome that." Joel Shapiro



ALIGHIERO BOETTI

1940 - 1994

Una parola al vento

signed on the overlap embroidery on panel 35¾ by 8¾ in. 90.8 by 22 cm. Executed *circa* 1989, this work is registered in the Archivio Alighiero Boetti, Rome, under number 9247 and is accompanied by a photo certificate of authenticity issued by the Archivio Alighiero Boetti.

PROVENANCE

Private Collection, Europe
Private Collection, Canada
Acquired from the above by the present owner

\$ 50,000-70,000



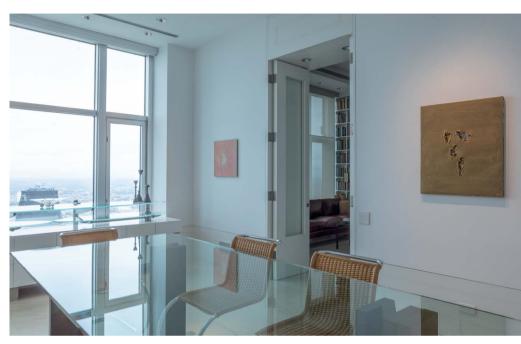




SEEING CLEARLY THE COLLECTION OF JUDITH E. NEISSER

THE NEISSER COLLECTION STANDS as one of the finest examples of conceptually rigorous and thematically cohesive art collecting in our time, setting itself apart with its storied explorations of monochrome, seriality and minimalist abstraction. Across several decades, Judith Neisser amassed an extraordinary collection of Contemporary art that, while extensive, is defined by a remarkable attention to quality and art historical significance. The distinguished collection, widely acclaimed for its special emphasis on Minimalist and Conceptual Art, but at times revealing brilliant moments of unbridled expression, is a testament to Judith's remarkable taste, prodigious scholarship and patronage of the arts, which she cultivated organically, in close connection to various artists and prestigious institutions throughout her life.





Judith's interest in minimalist aesthetics flourished after she met her late husband, Edward Neisser, who introduced her to the sophisticated, pared-back designs of Japanese objects and modernist architecture. Following several stimulating visits to avant-garde gallery and museum exhibitions in Chicago, Neisser soon began writing as a critic of architecture and design. A gifted writer with exceptional taste, Judith's essays and articles would go on to be published in Chicago Magazine, Art & Auction, Inland Architecture and Architectural Digest. It goes without saying that Judith's meticulous editing style, one that carved out sentences that were both lean and highly expressive, is an aesthetic quality that is clearly reflected in the works of her eminent collection. Although Judith's collection began modestly in the mid-1990s, mostly comprising a selection of works on paper, her lifelong immersion in the arts and

unique attentiveness to the visual culture of her time deepened her connoisseurship, eventually leading her to build the revered collection that it is today.

The works presented here embody the quintessential aspects of the Neisser collection such as elegance
and thematic continuity. Produced by figureheads
of Contemporary Art, this unique grouping of works
articulate a new possibility for art, one that achieves
maximal effects on the viewer with minimal means.
The works in this collection showcase this renewed
formal sensibility through recurring themes on
geometric abstraction, monochromaticity and the grid.
Simultaneously divergent in artistic approaches and united
by shared ideals, the Neisser collection testifies, not only to
Judith Neisser's empathetic and self-reflective attributes,
but also to her unapologetic demand for perfection and
lifelong pursuit of aesthetic clarity.





LUCIO FONTANA

1899 - 1968

Untitled

incised with the artist's signature and date 58 painted terracotta

 $9\frac{1}{2}$ by $7\frac{5}{8}$ by $7\frac{5}{8}$ in. 24.1 by 19.4 by 19.4 cm. Executed in 1958, this work is registered in the Fondazione Lucio Fontana, Milan, under *no.* 1367/83.

PROVENANCE

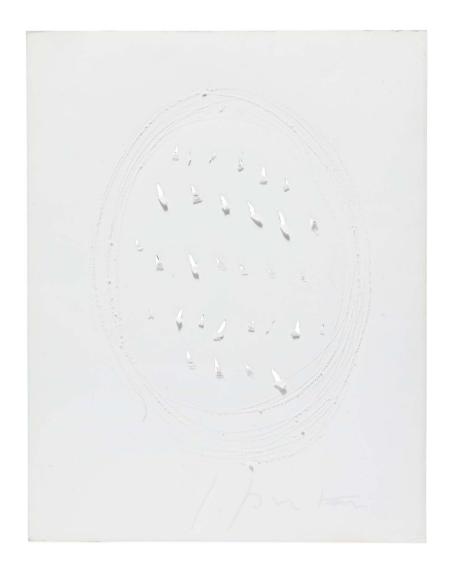
Galerie Karsten Greve, Cologne Acquired from the above by the present owner in 2003

EXHIBITED

Art Institute of Chicago, *The Judith Neisser Collection: Minimal and Postminimal Innovation*, February - May 2011, p. 52, illustrated in color

\$50,000-70,000





LUCIO FONTANA

1899 - 1968

Untitled (Disegno: Concetto Spaziale)

signed incisions on paper 21½ by 18 in. 53.7 by 45.7 cm. Executed in 1964, this work is registered in the Fondazione Lucio Fontana, Milan, under *no.* 2249/3.

PROVENANCE

Galleria Marlborough di Roma, Roma Donald Young Gallery, Seattle Acquired from the above by the present owner in 1997

EXHIBITED

Art Institute of Chicago, *The Judith Neisser Collection: Minimal and Postminimal Innovation*, February - May 2011, p. 54, illustrated in color

\$ 30,000-40,000



SOL LEWITT

1928 - 2007

Black Grid, Yellow Circles, Red Arcs from Adjacent Sides and Blue Arcs from Adjacent Sides Opposite

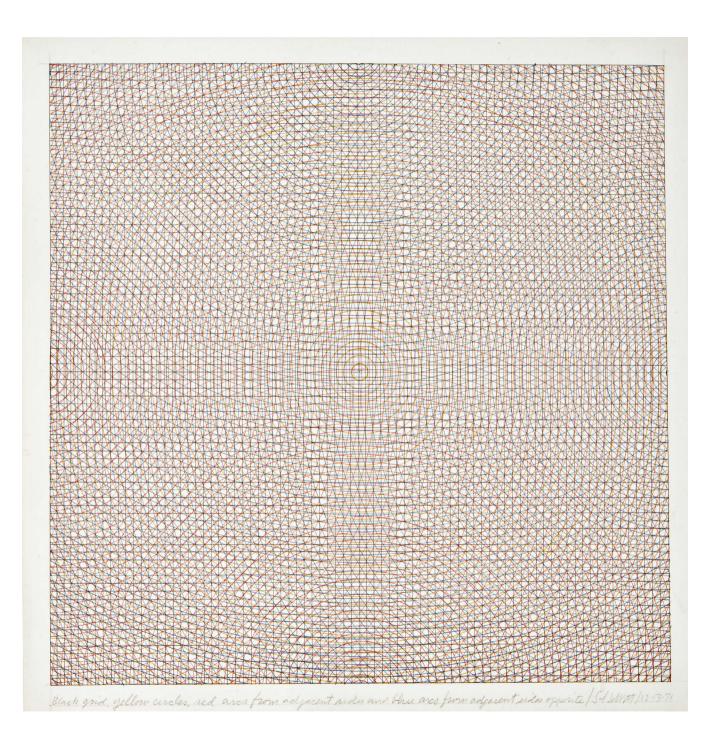
signed, titled and dated 12.13.71 ink and graphite on paper 11 by 11 in. 27.9 by 27.9 cm.

PROVENANCE

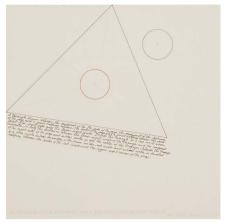
Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner in August 1994

\$50,000-70,000

"It doesn't really matter if the viewer understands the concepts of the artist by seeing the art. Once it is out of his hand the artist has no control over the way a viewer will perceive the work. Different people will understand the same thing in a different way."













71

SOL LEWITT

1928 - 2007

A Red Circle Inside a Triangle and a Blue Circle Outside that Triangle

signed, titled and dated *April 19 1976 NYC* ink, colored pencil and graphite on paper $12\frac{1}{2}$ by $12\frac{1}{2}$ in. 31.8 by 31.8 cm.

PROVENANCE

Private Collection, Chicago Acquired from the above by the present owner

\$ 15,000-20,000

72

SOL LEWITT

1928 - 2007

Lines in Four Directions

signed and dated 84 gouache and graphite on paper 19¼ by 15⅓ in. 48.9 by 38.4 cm.

PROVENANCE

Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner in June 1990

\$ 8,000-12,000

73

SOL LEWITT

1928 - 2007

3x3x3

painted aluminum

 $11\ \mbox{by}\ 11\ \mbox{by}\ 11$ in. $\ 27.9\ \mbox{by}\ 27.9\ \mbox{cm}.$ Executed in 1979, this work is number 33 from an edition of 35.

PROVENANCE

Private Collection

Leslie Hindman Auctioneers, Chicago, 29 April 2007, Lot 61 Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner in November 2014

\$ 15,000-20,000



JAMES TURRELL

b. 1943

VI F

signed, titled and dated November, 2002 on a plaque affixed to the reverse hologram and glass construction $19\frac{1}{2}$ by $13\frac{1}{2}$ by $1\frac{1}{8}$ in. 49.5 by 34.3 by 2.9 cm.

PROVENANCE

Baldwin Gallery, Aspen Acquired from the above by the present owner

\$ 30,000-40,000

75

PETER HALLEY

b. 1953

Untitled

signed and dated 1992 acrylic, day-glo acrylic and graphite on paper 17³/₄ by 22¹/₄ in. 45.1 by 56.5 cm.

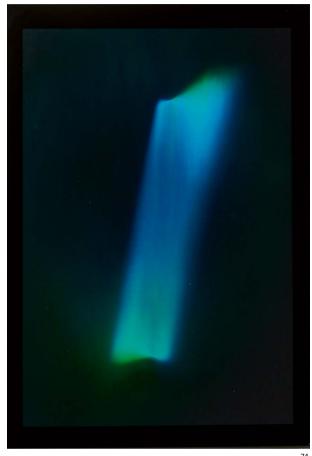
PROVENANCE

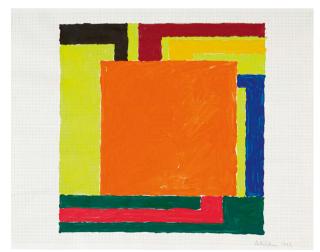
Gagosian Gallery, New York Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner

EXHIBITED

Geneva, Art & Public, Peter Halley Works on Paper, 1993

\$ 3,000-5,000





75







76

RICHARD TUTTLE

b. 1941

Two with Any To, #12

signed, partially titled and dated '99 on the reverse acrylic on plywood with painted wooden

collage

11 by 11 by 2 in. 27.9 by 27.9 by 5.1 cm.

PROVENANCE

Sperone Westwater, New York
Acquired from the above by the present owner

\$ 15,000-20,000

77

RICHARD TUTTLE

b. 1941

20 Pearls (II)

signed, titled and dated '03 on the reverse acrylic on museum board and archival foam core with brad 19% by 10 by 1% in. 50.5 by 25.4 by .3 cm.

PROVENANCE

Sperone Westwater, New York Acquired from the above by the present owner

\$12,000-18,000



ROBERT SMITHSON

1938 - 1973

Ring of Sulfur on Flat Plain, Houston Project on Sulphur from Rosenberg

signed, titled and dated 1972 graphite and crayon on paper 16 by 12½ in. 40.6 by 31.8 cm.

PROVENANCE

The Estate of Robert Smithson Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner

EXHIBITED

Valencia, Institute of Modern Art; Mac, Musee de Marseille, *Robert Smithson: A Retrospective:* the entropic landscape, April 1993 - December 1994

Toronto, Art Gallery of Ontario, Robert Smithson: Operations on Nature, 1995

\$12,000-18,000

79

JOEL SHAPIRO

b. 1941

Untitled

charcoal on paper 39% by 49 in. 101.3 by 124.5 cm. Executed in 1996.

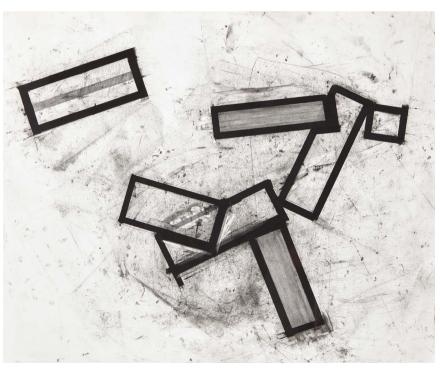
PROVENANCE

Private Collection, Chicago

\$15,000-20,000



/8



79







81



82

80

GABRIEL OROZCO

b. 1962

Untitled

signed and dated 2004 on the reverse gouache and graphite on paper 111/8 by 81/8 in. 28.3 by 20.6 cm.

PROVENANCE

Marian Goodman Gallery, New York Acquired from the above by the present owner

\$ 3.000-4.000

81

GABRIEL OROZCO

b. 1962

Untitled

signed and dated 2002 on the reverse oil and charcoal on paper 11 by 81/4 in. 27.9 by 21 cm.

PROVENANCE

Galerie Chantal Crousel, Paris Acquired from the above by the present owner

\$ 1,500-2,000

82

CORNELIA PARKER

b. 1956

Measuring Niagara with a Teaspoon

Georgian silver spoon drawn to the height of Niagara Falls 24³/₄ by 24³/₄ in. 62.9 by 62.9 cm. Executed in 1997.

PROVENANCE

Frith Street Gallery, London Acquired from the above by the present owner

\$ 2,000-3,000



PAULA CROWN

b. 1959

PERforation. surface. tension (white)

signed and dated 2015 on the reverse; stamped with the artist's signature and number AP on the reverse acrylic on bronze

81/8 by 81/8 by 17/8 in. 20.6 by 20.6 by 4.8 cm. Executed in 2015, this work is artist's proof from an edition.

PROVENANCE

Marlborough Gallery, New York Acquired from the above by the present owner

\$ 2,000-3,000

84

JUAN MUÑOZ

1953 - 2001

Bookends

each stamped with the artist's name, date 1999 and number AFE 6/20 A and AFE 6/20 B, respectively bronze

i. $6\frac{1}{2}$ by $4\frac{1}{2}$ by 4 in. 16.5 by 11.4 by 10.2 cm. ii. $6\frac{1}{2}$ by 5 by $4\frac{1}{4}$ in. 16.5 by 12.7 by 10.8 cm. Executed in 1999, this work is number 6 from an edition of 20.

\$10,000-15,000

85

THOMAS STRUTH

b. 1954

Via Arte della Lana, Napoli 1988

signed, titled and dated 1988 on the reverse vintage gelatin silver print 17 by 22½ in. 43.2 by 57.2 cm. Executed in 1988, this work is from an edition of 10.

PROVENANCE

Galerie Max Hetzler, Berlin Luhring Augustine, New York (acquired from the above)

Acquired from the above by the present owner

\$ 12,000-18,000

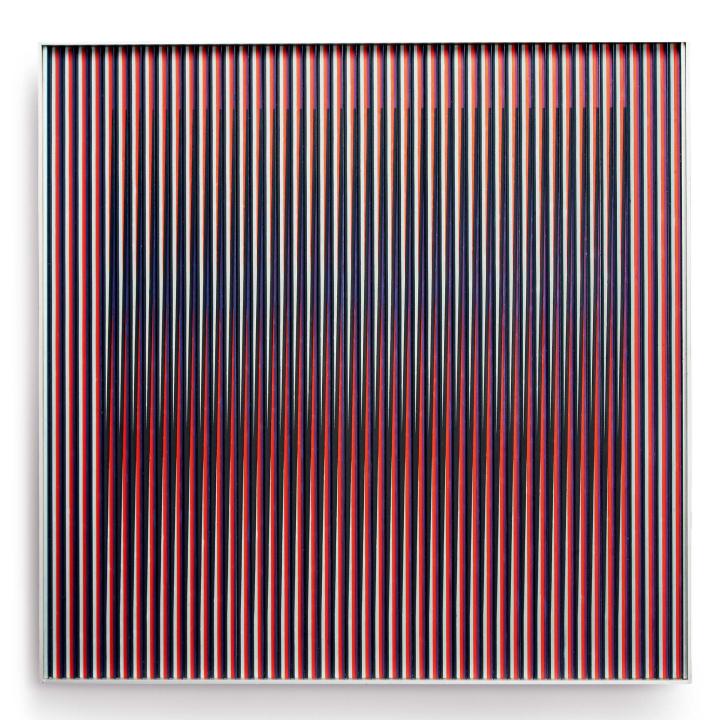








8



CARLOS CRUZ-DIEZ

b. 1923

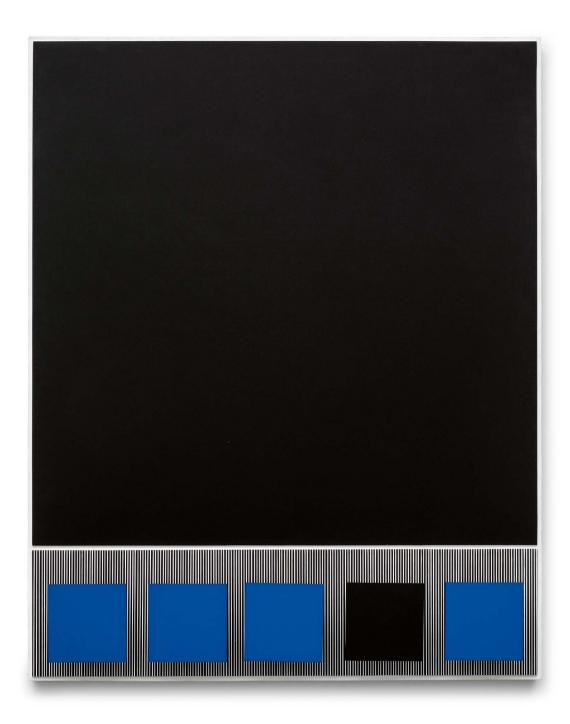
Physichromie 1930

signed, titled and dated 1977 on the reverse acrylic and plastic elements on aluminum 20 by 20¼ in. 50.5 by 51.4 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 40,000-60,000



JESÚS RAFAEL SOTO

1923 - 2005

Plano negro con vibración

signed and dated 1969 on the reverse painted wood and metal construction 50% by 40 by 634 in. 128 by 102 by 17.5 cm.

PROVENANCE

Galerie Denise René, Paris Acquired from the above by the present owner circa 1970

\$ 60,000-80,000

JESÚS RAFAEL SOTO

1923 - 2005

Blanc et noir

signed and dated 1990 on the reverse painted wood and metal $40\frac{1}{2}$ by $40\frac{1}{4}$ by $6\frac{3}{4}$ in. 103 by 102 by 17 cm.

PROVENANCE

Galería Freites, Caracas Acquired from the above by the present owner in 2008

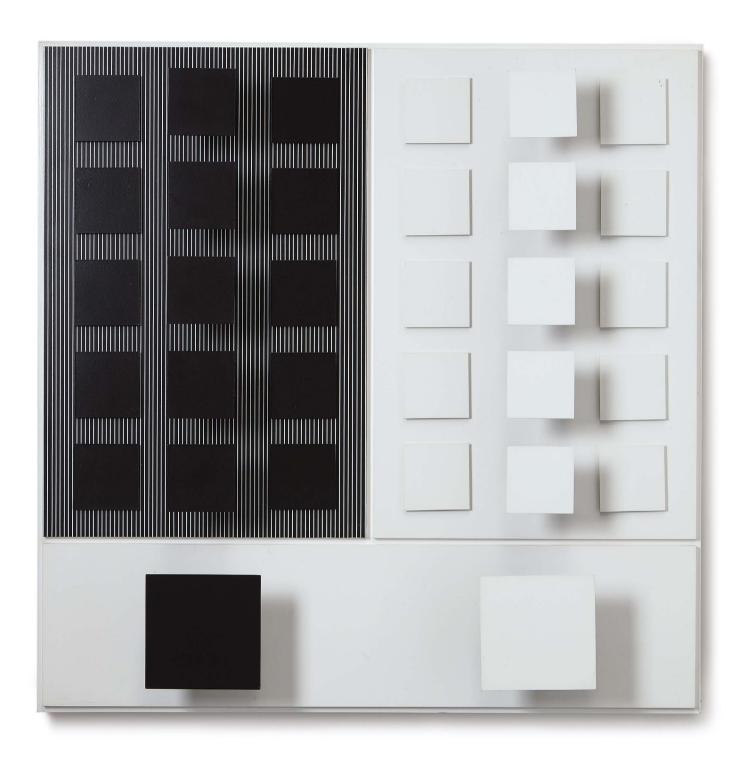
EXHIBITED

Scottsdale, Arizona, Riva Yares Gallery, *The Shape of Color*, January - February 2005

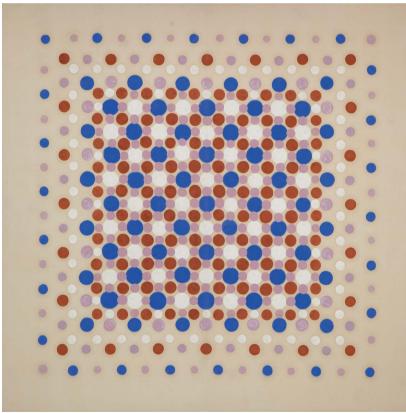
\$ 120.000-180.000

"The square represented – and still represents for me – the most genuinely human form, in the sense that it is a pure creation of man. The square, and geometrical figures in general, are purely the invention of the human spirit, distinctly intellectual creations, and what particularly interests me about them is that they don't have a specific dimension...a geometric shape can be infinitely small or infinitely large, it doesn't have measurable limitations and thus completely escapes the traditional anthropocentrism of Western art."

Jesús Rafael Soto







90

89

JUDY CHICAGO

b. 1939

Eight

gouache on paper 11^{3} % by 10^{1} 4 in. 28.9 by 26 cm. Executed in 1965.

PROVENANCE

Rolf Nelson Gallery, Los Angeles Joni Gordon, Los Angeles Sotheby's, New York, 24 September 2014, Lot 56 Acquired from the above sale by the present owner

\$ 9,000-12,000

90

PROPERTY FROM THE ALLAN STONE COLLECTION

THOMAS DOWNING

1928 - 1985

Indeterminate Set

acrylic on canvas 86 by 86 in. 218.4 by 218.4 cm. Executed in 1961.

PROVENANCE

The Artist Allan Stone Gallery, New York

EXHIBITED

New York, Allan Stone Gallery, *Tom Downing*, January - February, 1962 Washington D.C., The Corcoran Gallery of Art, *28th Biennal Exhibition of Contemporary American Painting*, January - March, 1963 New York, Allan Stone Projects, *Grand Salon: The Visionary Eye of Allan Stone*, September -November, 2018

\$ 30,000-40,000



DONALD JUDD

1928 - 1994

Untitled (Cobalt)

incised DON JUDD 1991 EDITION
SCHELLMANN MÜNCHEN-NEW YORK
ALUMINIUM AG MENZIKEN NO. 04/12 on a
metal plate affixed to the reverse
anodized aluminum
5% by 41% by 5% in. 14.9 by 105.1 by 14.9 cm.
Executed in 1991, this work is number 4 from an
edition of 12, plus 3 artist's proofs.

PROVENANCE

Barbara Krakow Gallery, Boston Acquired from the above by the present owner in 1996

EXHIBITED

The Hague, Gemeentemuseum, *Don Judd: Prints* 1951-1993, November 1993 - January 1994 (another example exhibited)
Salt Lake City, Utah Museum of Fine Arts, *Then and Now,* September 2009

LITERATURE

Jörg Schellmann and Mariette Josephus Jitta, Eds., *Donald Judd: Prints and Works in Editions*, New York 1993, p. 136-138, illustrated in color

\$ 50,000-70,000

SOL LEWITT

1928 - 2007

Α5

painted steel, in 3 parts 7% by 31% by 31% in. 20 by 81 by 81 cm. Executed in 1970, this work is accompanied by a photo certificate of authenticity signed by Sol LeWitt and dated 9-5-86.

PROVENANCE

Dwan Gallery, New York
Dunkelman Gallery, Toronto
Private Collection, Chicago
Margo Leavin Gallery, Los Angeles
Acquired from the above by the present owner in February 1986

\$ 150.000-200.000

"I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning an decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."

Sol Lewitt





Topología erótica

acrynic o'i canvas with wood construction, in 4 parts 92 by 92 by 14 in. 233.7 by 233.7 by 35.6 cm

92 by 92 by 14 in. 233.7 by 233.7 by 35.6 cm Executed *circa* 1975.

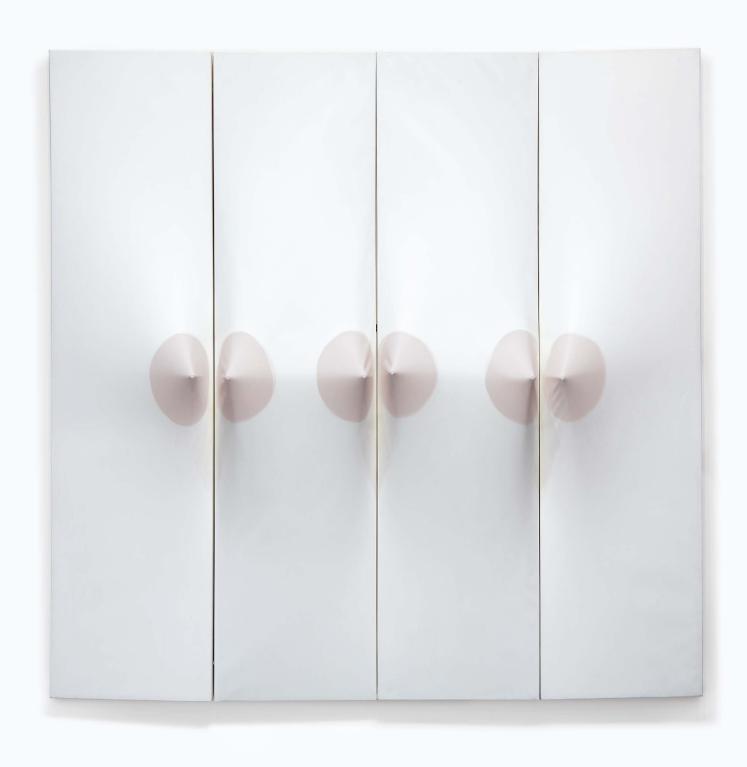
PROVENANCI

Gift of the Artist Private Collection, Miam Private Collection, Miam

\$ 150,000-200,000

"If Eros, in the classic psychoanalytic framework, is a drive constitutive of the subject – Eros as life, as love, as the instinctual impulse toward creativity and self-realization – it is also a structure of experience, which is to say a sensation embedded in the specificities of aesthetic and bodily encounter. Sánchez's extraordinary shaped canvases tell us as much. Stretched taut over wooden armatures, their membranes painted in neutral tones that pool into nested ovoids, ellipses, clefts, and half-moons, the works oscillate between

inciting and reciprocating desire. The desire of the artist who, molding a work's skeleton and then manipulating its tensile skin, treats it as a corpus, an organic entity with formal and emotive energies of its own. And the desire of the viewer, whose motility in relation to the canvas causes its abstracted shapes to expand, contract, slide, dilate, and bloom." Irene V. Small, "On Zilia Sánchez's Surface" in Zilia Sánchez, Heróicas Eróticas en Nueva York, New York 2014 p. 5



CARLOS CRUZ-DIEZ

b. 1923

Physichromie No. 2501

signed, titled and dated *Caracas 2004* on the reverse acrylic and plastic elements on aluminum 235/8 by 63 in. 60 by 160 cm.
This work is accompanied by a certificate of authenticity from the Taller Cruz-Diez signed by Jorge Cruz-Delgado.

PROVENANCE

Acquired directly from the artist by the present owner

\$120,000-180,000

"The *Physichromies* are a light trap, a space where a series of color strips interact and transform one another. They generate new ranges of color and invade the space that surrounds the vertical bands that cover the entire work. Moreover, the movement of the viewer and the light source create a series of chromatic variations, similar t those produced in a real landscape with each revolution of the sun. They will never be exactly the same because the intensity and nature of the light that is shed upon them will never be the same. Hence the name *Physichromies*, because they put into play the color of light, a physical color."

Carlos Cruz-Diez





FORM °FDEAS

CONCEPTUAL ART FROM A DISTINGUISHED
CALIFORNIA COLLECTION





ART ON A CLIFF DRIVE: THE FORDE COLLECTION

BY PAUL SCHIMMEL

I remember the first time I realized how special Arnold Forde was. After introducing him to Richard Bellamy during a visit to the Long Island City studio of Mark di Suvero, Richard, with that familiar twinkle in his eye, remarked to me, "He's one in a million." Arnold and his wife, Marie, were making their first visit to collections, galleries, and artist studios in New York as acquisition committee members of the Newport Harbor Art Museum (now the Orange County Museum of Art), where I was then chief curator. The Fordes had already purchased a significant sculpture by Louise Nevelson as well as a charming work on paper by Camille Pissarro, but this was the first of many trips we had together over the next decade that would quickly cement one of the most important collections of contemporary art in Southern California. It was clear to me that day that Arnold and Marie weren't just interested in helping the museum grow its holdings—they wanted to be both immersed and versed in the history of postwar art.

On that same trip, we had a long visit at Paula Cooper Gallery, where we saw works by Robert Gober as well as significant examples of Minimal art from the 1960s by Carl Andre, Donald Judd, and Tony Smith. I soon had an indication of how quick Arnold was on his feet. Having lunch around the corner afterward at Emilio's Ballato, he leaned over to ask, "Do you really think the works we just saw are as historically important as you said they were?" I responded, "Which one interests you?" Arnold replied, "All three." Excusing himself between courses, he then walked back to the gallery and made

his first impetuously brilliant and important acquisitions. Indeed, he was one in a million.

Marie was a great match for Arnold in every way, including as a partner in collecting—it was her decision to acquire those first Nevelsen and Pissarro works. As a member of the OCMA acquisitions committee, she attended every trip. And in building and overseeing the Forde Collection, she found her calling, deftly overseeing all site installation, including newly made, site-specific works, as well as managing artwork registration and conservation. She is passionate, knowledgeable, and has a deep commitment to women artists.

The Fordes' early interest in Minimal art was foundational to the collection. It also kindled their interest in a group of artists who were deeply affected by and directly responding to that movement. Over the years, they acquired a cracked cube by Ulrich Rückriem, an ethereal geometric installation by Fred Sandback that they commissioned for their Laguna Beach home on Cliff Drive (the only Sandback commission on the West Coast), paintings by Imi Knoebel, a creosote log by Robert Grosvenor, and, on the more conceptual side, site-specific works by Niele Toroni and Lawrence Weiner. Weiner's text piece was a response to the shoreline, in particular the expanse of boulders set into the beach that served as a retaining wall; at the uppermost part of the property, he installed Mortar stones and such set as a means of blocking the inevitable slide of the land back into the sea. How perfect. Acconci's work also perfectly complements the shoreline

below the Fordes' residence: a koi pond made from the seemingly crashed landing of two row boats, as if they had washed up and fused together to become a refuge

If Minimal art was a foundation of the Forde Collection, then Arte Povera brought the poetry, with its anti-establishment politics and its fragile, anarchistic vision of the world. During that first New York trip, we also visited Sonnabend Gallery and were treated to a selection from Ileana Sonnabend's legendary collection. Marie, especially, was immediately taken with the Arte Povera works they viewed and, over the next decade, they acquired many works from that then-underappreciated movement, including key pieces by Alighiero Boetti and Paolo Calozari.

While Arnold and Marie spent a great deal of time living in New York and traveling in Europe, they were first and foremost California collectors, acquiring works by artists such as John Baldessari, Chris Burden, Mike Kelly, Liz Larner, John Miller, and Thaddeus Strode when many of them were still early in their careers. Arriving at the Cliff Drive house, one was greeted by a wall-sized glass window onto an entryway occupied by Burden's Big Wheel (1979), a defining acquisition for the Fordes as well as for Burden, who had always hoped that his "institutional" piece would end up in an institution (it is now in the collection of the Museum of Contemporary Art, Los Angeles, by way of the Lannan Foundation). When it was sold, it left a void that was soon filled by Burden's Yin Yang duo of artworks Bulldozer (2007), an International T6 crawler the artist used to cut roads on his Topanga Canyon property as a way of clearing his



 $Lawrence\ Weiner, MORTAR\ STONE\ AND\ SUCH\ SET\ AS\ A\ MEANS\ OF\ BLOCKING\ THE\ INEVITABLE\ SLIDE\ OF\ THE\ LAND\ BACK\ INTO\ THE\ SEA,\ 1986\ Image\ @\ The\ New\ York\ Times$

Art © 2019 Lawrence Weiner/Artists Rights Society (ARS), New York

mind, and *Lotus* (2006), the race car that he favored for pleasure driving. In 2007, after these works were shown at Gagosian in Los Angeles, they were craned into the Laguna Beach space—a preposterous, almost surreal scene on Cliff Drive that furthered the tradition of the readymade into body/performance art.

Throughout our travels together, Arnold and Marie were always generous and gracious to the artists, curators, gallerists, and fellow collectors they encountered. They became close to Fred Hoffman and Stuart Regen in Los Angeles, Marian Good-

man, Lawrence Luhring and Roland Augustine, Ileana Sonnabend, and Elan Wingate in New York, and Max Hetzler in Cologne. Wherever we ventured, there was always a wonderful mix of engaged and creative people who found Arnold as interesting as I did—he was a complex and riveting man with an endlessly restless mind and imagination. Among the last projects that he worked on was the Great Park in Irvine California, a plan for the public and sustainable reuse of the decommissioned El Toro Marine Corps Air Station. Working with designer and project lead Ken Smith to en-

vision the site, Arnold dreamed of commissioning large-scale, site-specific artworks, art pavilions, and a museum. As with his art collecting, the more engaged he became, the more courageous and visionary he was.

Paul Schimmel

Chief Curator, The Orange County Museum of Art, 1981–1989 Chief Curator, The Museum of Contemporary Art, Los Angeles, 1989–2012



JOHN MCCRACKEN

1934 - 2011

Lilac Cube

signed and dated 68 on the underside polyester resin, fiberglass and plywood 63/4 by 73/8 by 53/4 in. 17.1 by 18.7 by 14.6 cm.

PROVENANCE

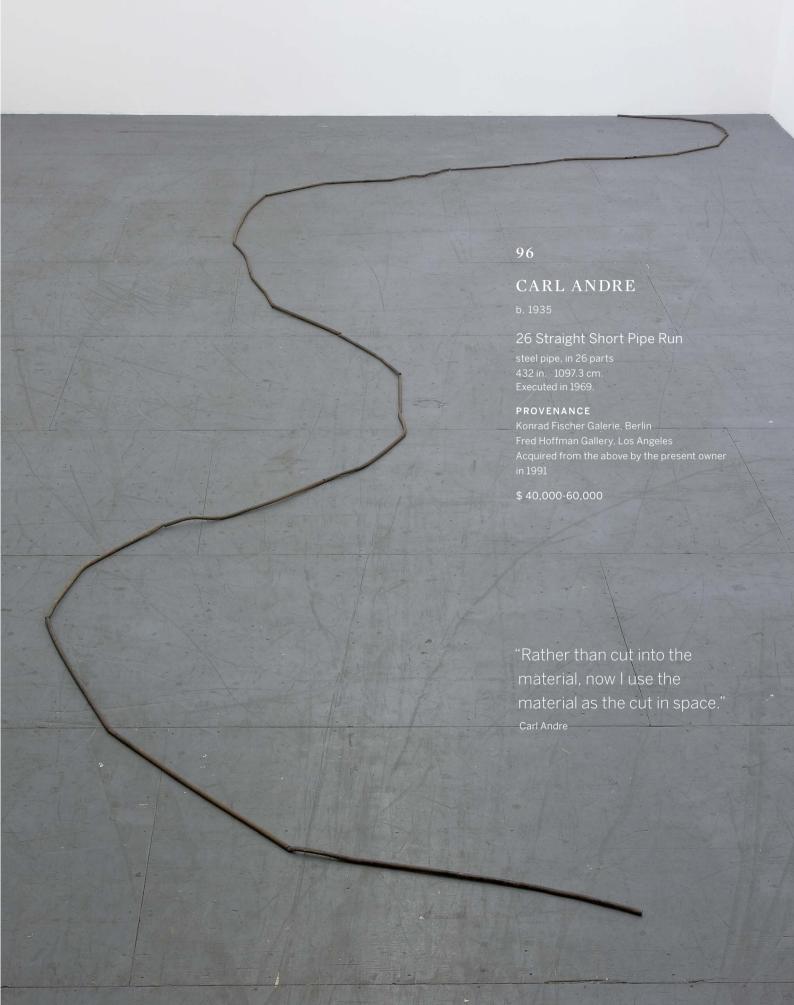
Virginia Lust Gallery, New York Acquired from the above by the present owner in October 1989

\$ 60.000-80.000

"When I was a student I worked for Tony DeLap, who used industrial materials and techniques. It was something that was happening in those times. I found that I could just think about, or visualize, what I wanted to make, and because of the materials that were available I could "jump into three-dimensional space" with abstract forms. I could use the available materials to materialize what I was thinking."

John McCracken













JOHN BALDESSARI

b. 1931

A New Sense of Order (The Art Teacher's Story)

photographs and typewritten text on paper, in 6 parts

Photographs: $10\frac{1}{8}$ by $6\frac{7}{8}$ in. 25.7 by 17.5 cm. Paper: $11\frac{5}{8}$ by $8\frac{1}{4}$ in. 29.5 by 21 cm. Executed in 1972-73.

\$150,000-200,000

PROVENANCE

Sonnabend Gallery, New York Acquired from the above by the present owner in January 1990

EXHIBITED

New York, New Museum of Contemporary Art; Cincinnati, Contemporary Arts Center; Houston, Contemporary Arts Museum, John Baldessari: Work 1966 - 1980, March 1981 -April 1982

Queens Museum; Tampa, University of South Florida; San Diego State University Art Gallery; University Art Gallery, California State College at San Bernardino; Fort Dodge, Blanden Memorial Art Museum, *Verbally Charged Images*, April 1984 - November 1985, pp. 22-23, illustrated Valencia, Institute of Modern Art, John Baldessari. Not Even So., May - July 1989
Vienna, Museum Moderner Kunst Stiftung Ludwig Wien, John Baldessari, A Different Kind of Order (Arbeiten 1962-1984), April - September 2005, p. 196, illustrated in color London, Tate Modern; Museo d'Art Contemporani de Barcelona; Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art, John Baldessari: Pure Beauty, October 2009 - January 2011, pp. 162-163, illustrated in color

LITERATURE

Patrick Pardo and Robert Dean, Eds., John Baldessari: Catalogue Raisonné, Volume One: 1956–1974, New Haven 2012, cat. no. 1973.27, pp. 246-247, illustrated in color







"A friend of mine who taught painting had all his students stand on one foot only (in front of their easels) while painting. He believed that if the student was physically off balance a new sense of order would emerge in their work."

John Baldessari





RICHARD ARTSCHWAGER

1923 - 2013

Dinner (A)

Formica and acrylic on Celotex, in artist's frame 61¼ by 47¼ in. 155.6 by 120 cm. Executed in 1986.

PROVENANCE

Daniel Weinberg Gallery, Los Angeles Rhona Hoffman Gallery, Chicago Christie's, New York, 2 May 1991, Lot 229 Acquired from the above sale by the present owner

EXHIBITED

New York, Whitney Museum of American Art; San Francisco Museum of Modern Art; Los Angeles, The Museum of Contemporary Art, *Richard Artschwager*, January 1988 - January 1989, cat. no. 110, p. 154, illustrated in color

\$ 50,000-70,000

THOMAS SCHUTTE

b. 1954

Waiting for a Wonder

wood, cloth and plastic Overall: 46% by 48¾ by 22% in. 119 by 123.8 by 58 cm. Executed in 1983.

PROVENANCE

Galerie Ghislane Hussenot, Paris Acquired from the above by the present owner in 1989

LITERATURE

Julian Heynen, James Lingwood and Angela Vettese, *Thomas Schutte*, London 1998, p.90, illustrated in color

\$ 60,000-80,000







LAWRENCE WEINER

b. 1940

MORTAR STONE AND SUCH SET AS A MEANS OF BLOCKING THE INEVITABLE SLIDE OF THE LAND BACK INTO THE SEA

LANGUAGE + MATERIALS REFERRED TO dimensions variable First exhibited in 1986, this work is accompanied by a certificate of authenticity and is listed as catalogue #549 (1986).

PROVENANCE

Marian Goodman Gallery, New York Acquired from the above by the present owner in January 1990

EXHIBITED

New York, Marian Goodman Gallery, Some Objects... Lawrence Weiner, October -November 1986 Vancouver, Galerie T.O.O, Mortar Stone and Such. 1989

\$ 50,000-70,000



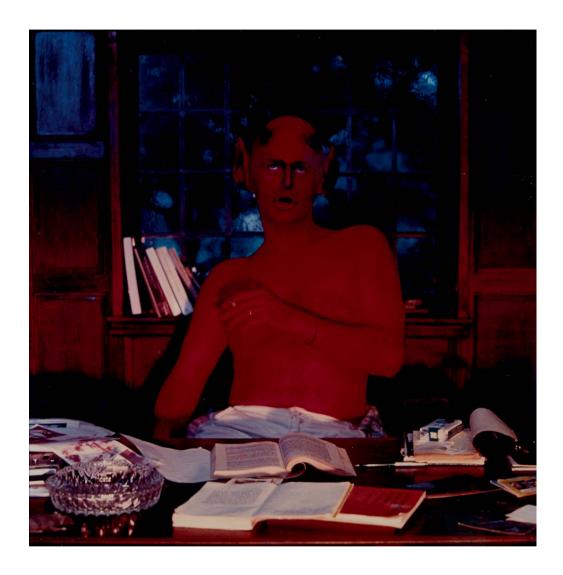
1986 Lawrence Weiner exhibition, *Some Objects*, Marian Goodman Gallery, NY Image © Courtesy of Moved Pictures
Art © 2019 Lawrence Weiner / Artists Rights Society (ARS), New York



1989 Lawrence Weiner exhibition at Galerie T.O.O., Vancouver, Canada Image © Courtesy of Moved Pictures
Art © 2019 Lawrence Weiner / Artists Rights Society (ARS), New York







CINDY SHERMAN

b. 1954

Untitled #162

c-print $29\frac{1}{2}$ by $29\frac{1}{2}$ in. 75 by 75 cm. Executed in 1986, this work is number 2 from an edition of 6.

PROVENANCE

Monika Sprüth Galerie, Cologne Acquired from the above by the present owner in July 1988

EXHIBITED

Milan, Civiche Raccolte d'Arte Milano, *Cindy Sherman*, 1990

LITERATURE

Rosalind Krauss and Norman Bryson, *Cindy Sherman:* 1985-1993, New York 1993, p.229, illustrated in color

\$ 30,000-50,000





JENNY HOLZER

b. 1950

Truisms

signed on a label affixed to the reverse Electronic LED sign with red diodes 5½ by 30½ by 4 in. 13.3 by 77.5 by 10.2 cm. Executed in 1983, this work is number 3 from an edition of 5.

PROVENANCE

Hoffman Borman Gallery, Santa Monica Acquired from the above by the present owner in August 1987

\$ 30,000-50,000













DANIEL BUREN

b. 1938

Work in Ten Parts

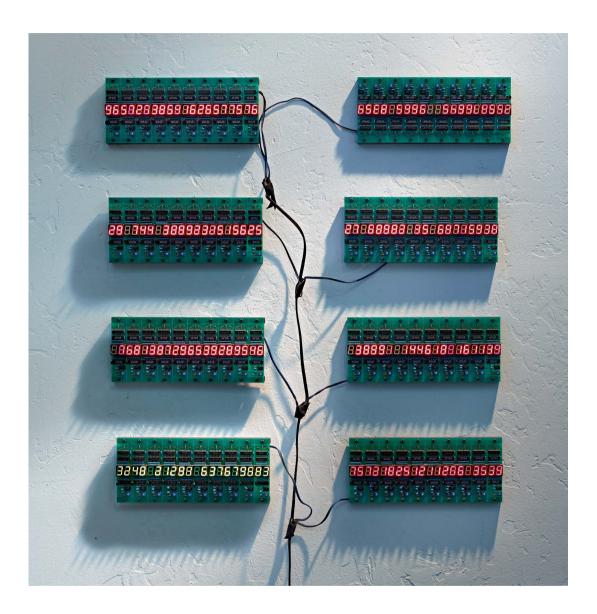
vinyl sheets on Plexiglas, in artist's frames Each: 934 by 934 in. 24.8 by 24.8 cm. Executed in 1987.

PROVENANCE

Ugo Ferranti, Milan Acquired from the above by the present owner in 1989

Estimate Upon Request





TATSUO MIYAJIMA

b. 1957

Opposite Vertical

light emitting diode, IC, electric wire and aluminum panel, in 8 parts
Each: 101/4 by 43/6 in. 26 by 11.1 cm.
Executed in 1991.

PROVENANCE

Luhring Augustine, New York Acquired from the above by the present owner in 1991

\$ 30,000-40,000



ALIGHIERO BOETTI

1940 - 1994

January 1984

signed and dated 1984 on the reverse graphite on paper laid on canvas 39½ by 59 in. 100.3 by 149.7 cm.

PROVENANCE

John Weber Gallery, Los Angeles Acquired from the above by the present owner in 1989

\$80,000-120,000

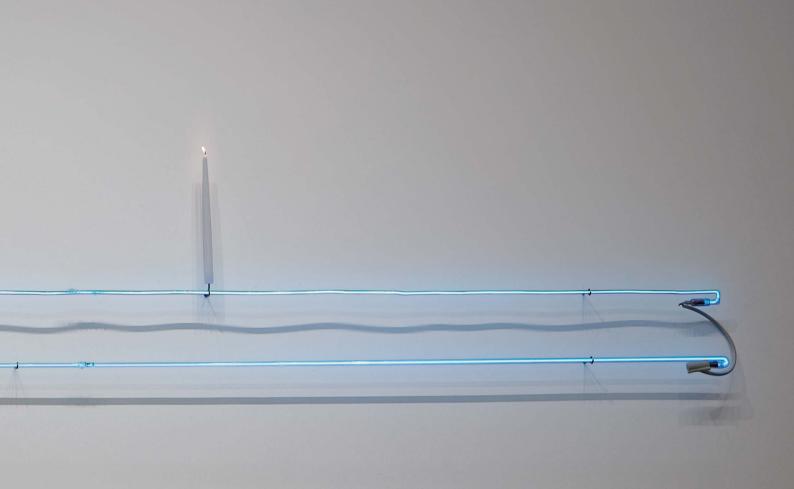
"In a month, there were millions of images. Today, perhaps there are only a hundred. Then there will only remain this once-coloured faded copy."

Alighiero Boetti









PIER PAOLO CALZOLARI

b. 1943

Untitled

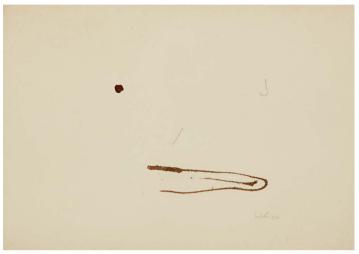
neon and two candles $5 \text{ by } 150 \text{ by } 2\frac{1}{2} \text{ in.} \quad 12.7 \text{ by } 381 \text{ by } 6.4 \text{ cm}$ Executed in 1970.

PROVENANCE

Barbara Gladstone Gallery, New York Acquired from the above by the present owner in 1988

\$ 40,000-60,000







109

108

PIER PAOLO **CALZOLARI**

b. 1943

Untitled

signed and dated 1970 plant collage and graphite on paper $27\frac{1}{2}$ by $39\frac{1}{4}$ in. 69.9 by 99.7 cm.

PROVENANCE

fabjbasagliagalleria, Bologna Acquired from the above by the present owner in 1988

\$ 5,000-7,000

109

JOHN LATHAM

1921 - 2006

Carlyle

books and plaster on hessian on board 48 by 421/4 in. 121.9 by 107.3 cm. Executed in 1964.

PROVENANCE

Lisson Gallery, London Acquired from the above by the present owner in 1988

\$ 40,000-60,000



JIM SHAW

b. 1952

I Had a Tree

mixed media dimensions variable Executed in 1990.

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work. The purchaser shall be responsible for collecting or shipping the artwork from its current location.

PROVENANCE

Linda Cathcart Gallery, Santa Barbara Acquired from the above by the present owner in December 1990

\$ 25,000-35,000



CHRISTO AND JEANNE-CLAUDE

b.1935 & 1935 - 2009

Wrapped Reichstag

i. signed, titled and dated 1985; numbered 25A on the reverse ii. numbered 25B on the reverse collage with pencil, fabric, twine, photo, pastel, crayon and ballpoint pen on card i. 11¹/4 by 28¹/4 in. 28.8 by 71.8 cm. ii. 22¹/4 by 28¹/4 in. 56.5 by 71.8 cm. Overall: 33¹/2 by 28¹/4 in. 85.3 by 71.8 cm.

PROVENANCE

Obelisk Gallery, Boston
D. Fayman, San Diego
Christie's, London, 20 May 1998, Lot 129
Acquired from the above sale by the present owner

\$80,000-120,000





ALEXANDER CALDER

1898 - 1976

Untitled

oil on canvas 31% by 25% in. 81 by 65 cm. Executed *circa* 1959, this work is registered in the archives of the Calder Foundation, New York, under application number *A10381*.

PROVENANCE

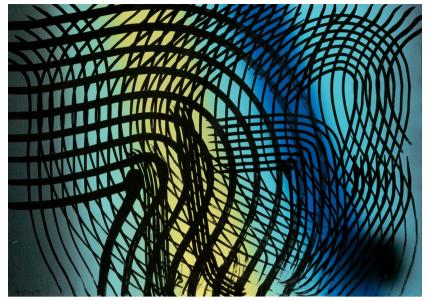
Private Collection, France (gift of the artist) Jutheau Scp. Paris, 5 November 1992, Lot 11 Acquired from the above sale by the present owner

EXHIBITED

New York, Helly Nahmad Gallery, *Alexander Calder: The Painter,* November - December 2011, p. 59, illustrated in color

\$ 200,000-300,000





114

113

HANS HARTUNG

1904 - 1989

T-1972-H4

signed and dated 1972 acrylic on canvas 25½ by 36 in. 64.8 by 91.4 cm.

PROVENANCE

Galerie Maeght, Zurich, 1973 Davlyn Gallery, New York Private Collection, Monaco

EXHIBITED

Galerie Maeght, Zurich, Hans Hartung Peintures récentes, 1973

\$ 60.000-80.000

114

SAM FRANCIS

1923 - 1994

Untitled

watercolor on paper 12½ by 16½ in. 31.1 by 41.3 cm. Executed in 1974, This work is identified with the interim identification number of *SF74-147* in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper.This information is subject to change as scholarship continues by the Sam Francis Foundation.

PROVENANCE

Estate of the Artist Gallery Delaive, Amsterdam (acquired from the above in 2003) Christie's, New York, 10 July 2007, Lot 201 Private Collection, Monaco

\$15,000-20,000

ALEXANDER CALDER

1898 - 1976

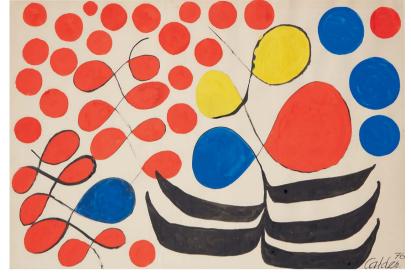
Sun Shine

signed and dated 76 gouache and ink on paper 29½ by 43¼ in. 74.9 by 109.9 cm. Executed in 1976, this work is registered in the archives of the Calder Foundation, New York, under application number A28862.

PROVENANCE

Galerie Maeght, Paris Joel Bogart Gallery, New York Private Collection Acquired from the above by the present owner

\$ 40,000-60,000



116

ALEXANDER CALDER

1898 - 1976

Radiating Rhythm

signed and dated 71 gouache and ink on paper 43 by 291/4 in. 109.2 by 74.3 cm. Executed in 1971, this work is registered in the archives of the Calder Foundation, New York, under application number A06460.

PROVENANCE

Perls Galleries, New York Galeria Internacionale, Milan (acquired from the above in 1974) Private Collection, Milan Thence by descent to the present owner

EXHIBITED

New York, Perls Galleries, Calder: Anibomiles -Recent Gouaches, October - November 1971

\$40,000-60,000





Calden

118

117

ALEXANDER CALDER

1898 - 1976

Set of Five Buttons

silver wire

Smallest: 1/8 by 15/8 by 15/8 in.

32 by 4.1 by 4.1 cm.

Largest: 1/4 by 2 by 2 in. .64 by 5.1 by 5.1 cm. Executed circa 1945, this work is registered in the archives of the Calder Foundation, New York, under application number A09850.

PROVENANCE

Private Collection (acquired from the artist) Sotheby's, New York, 26 February, Lot 153 Acquired from the above sale by the present owner

\$ 15,000-20,000

118

ALEXANDER CALDER

1898 - 1976

Untitled

signed and dated 75 ink and gouache on paper 43¼ by 14¾ in. 109.5 by 36.2 cm. Executed in 1975, this work is registered in the archives of the Calder Foundation, New York, under application number *A22861*.

PROVENANCE

Private Collection
Acquired from the above by the present owner

\$ 30,000-40,000



ALEXANDER CALDER

1898 - 1976

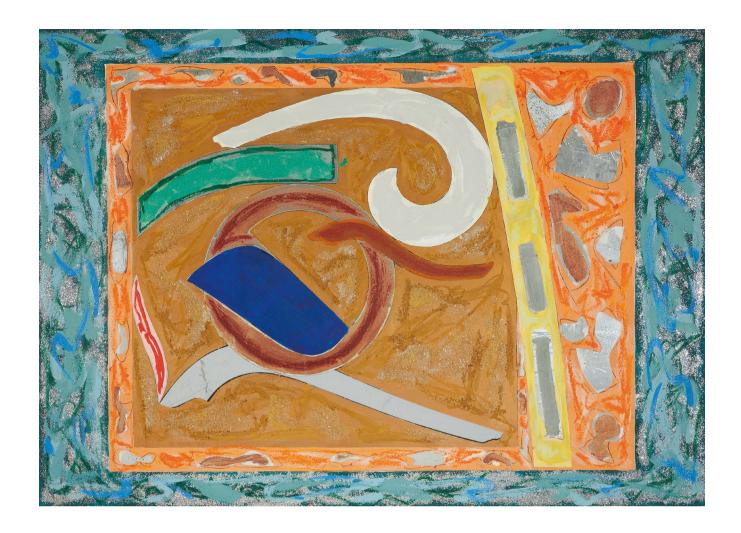
La Princesse

signed ink and gouache on paper 293/8 by 431/8 in. 74.6 by 109.5 cm. Executed *circa* 1974, this work is registered in the archives of The Calder Foundation, New York, under application no. *A01454*.

PROVENANCE

Galerie Maeght, Paris
Private Collection, Beverly Hills (acquired from the above in 1974)
Private Collection (acquired from the above *circa* 1974)
Private Collection (by descent from the above in 2015)
Bonhams, New York, 15 November 2016, Lot 22
Acquired from the above sale by the present owner

\$ 40,000-60,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

FRANK STELLA

b. 1936

Kagu

acrylic, silkscreen and glitter on paper laid down on canvas 61 by 85 in. 154.9 by 215.9 cm. Executed in 1980.

PROVENANCE

Janie C. Lee Gallery, Houston Acquired from the above by the present owner in 1980

\$ 80,000-120,000

"The templates start with an image value and an aesthetic existence of their own, whether or not you recognize them – as I do – as tools, I wanted to transform that, to raise the level of it from design into art, and to make it physical; in effect, to give the templates a real presence, a pictorial presence... Abstraction has to be made 'real' in Picasso's pictorial sense of the word... abstraction has, in some curious sense, not to be abstract."



PROPERTY FROM THE ESTATE OF MARION STONE, CHICAGO

FRANK STELLA

b. 1936

Green Solitaire

signed and dated '81 acrylic, silkscreen and glitter on paper laid down on canvas 601/4 by 841/2 in. 153 by 214.6 cm.

PROVENANCE

M. Knoedler & Co., New York Private Collection Christie's, New York, 6 May 1992, Lot 386 Acquired from the above sale by the present owner

\$ 70,000-100,000



122



PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NFW YORK

JACK TWORKOV

1900 - 1982

Study for Script

signed with the artist's initials and dated 62 Liquitex and charcoal on paper mounted on board

 $22^{3/4}$ by $20^{1/8}$ in. 57.8 by 51.1 cm.

PROVENANCE

B.C. Holland Gallery, Chicago Lever/Meyerson Galleries, Ltd., New York Acquired from the above by the present owner in 1987

\$15,000-20,000

123

ARNALDO POMODORO

b. 1926

Triangolo

incised with the artist's signature and number 5/9 on the base

bronze

73% by 814 by 21/2 in. 18.7 by 21 by 6.4 cm. Executed in 1982, this work is number 5 from an edition of 9, plus 1 artist's proof.

PROVENANCE

KL Fine Arts, Inc., Highland Park, Chicago Private Collection, Chicago (acquired from the above in November 1997) Thence by descent to the present owner

EXHIBITED

Boston, Thomas Segal Gallery, *Arnaldo Pomodoro*, January - February 1984

LITERATURE

Gualdoni Flaminio, Ed., *Arnaldo Pomodoro, Catalogo Ragionato della Scultura*, Milan 2007, cat. no. 701, p. 625, illustrated

\$6,000-8,000

WALASSE TING

1929 - 2010

Shooting Star

signed and dated 59; signed, titled and dated 59 on the reverse oil on canvas 30 by 40 in. 76.2 by 101.6 cm.

PROVENANCE

Private Collection, Detroit (acquired directly from the artist) Thence by descent to the present owner

\$ 30,000-40,000

125

GIORGIO CAVALLON

1904 - 1989

Untitled Composition

signed and dated 49 oil on canvas 16 by 24 in. 40.6 by 61 cm.

PROVENANCE

Gruenebaum Gallery, New York Acquired from the above by the present owner in 1983

\$ 15,000-20,000







126



ARSHILE GORKY

1904 - 1948

The Sun

ink and gouache on paper 23% by 17% in. 60.3 by 45.4 cm. Executed *circa* 1942, this work is catalogued in the Arshile Gorky Foundation Archives as number *D1555*.

PROVENANCE

Private Collection (acquired directly from the artist *circa* 1942)

Sotheby Parke Bernet Inc., New York, 22 May 1975, Lot 553

Acquired from the above sale by the present owner

\$ 30,000-40,000

127

THEODOROS STAMOS

1922 - 1997

Sun Path #1

signed; signed and titled on the stretcher oil on canvas 53¾ by 32 in. 136.5 by 81.3 cm. Executed *circa* 1960.

PROVENANCE

André Emmerich Gallery, Inc., New York Acquired from the above by the present owner

\$ 25,000-35,000

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

JULES OLITSKI

1922 - 2007

Sethos 2

signed, titled and dated '76 on the reverse acrylic on canvas 66 by 48 in. 167.6 by 121.9 cm.

PROVENANCE

Dart Gallery, Inc., Chicago Acquired from the above by the present owner

\$ 20,000-30,000

129

MARK DI SUVERO

b. 1933

The Trombonist

rusted steel 42 by 58 by 40 in. 106.7 by 147.3 by 101.6 cm. Executed *circa* 1966-69.

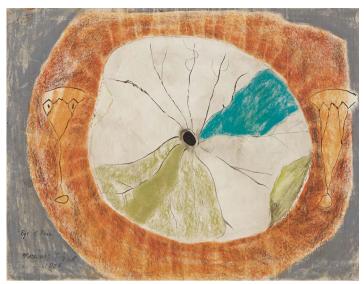
PROVENANCE

Private Collection, St. Louis (acquired directly from the artist *circa* 1966) Thence by descent to the present owner

\$ 35,000-45,000







130



131

PROPERTY FROM THE MOSCAHLAIDIS FAMILY COLLECTION

THEODOROS STAMOS

1922 - 1997

Eye of Fear

signed, titled and dated 1946 watercolor, pastel and ink on paper 187% by 245% in. 47.9 by 62.5 cm.

PROVENANCE

Private Collection Sotheby's, New York, 27 February 1985, Lot 16 Acquired from the above sale by the present owner

\$5,000-7,000

131

PROPERTY FROM THE ESTATE OF MARION STONE, CHICAGO

MIMMO PALADINO

b. 1948

Composition

signed and dated 1984 on the reverse mixed media on board $40\frac{1}{2}$ by $28\frac{1}{4}$ in. 102.9 by 71.8 cm.

PROVENANCE

Private Collection Sotheby's, London, 5 December 1985, Lot 391 New Art Centre, London Private Collection, London Acquired from the above by the present owner

\$ 18,000-25,000

ANTHONY CARO

1924 - 2013

Woman with Drape

bronze 29½ by 16½ by 10½ in. 74.9 by 41.9 by 26.7 cm. Executed in 1987.

PROVENANCE

Galeria de Arte Acquavella, Caracas Acquired from the above by the present owner

LITERATURE

Dieter Blume, Ed., Anthony Caro: Catalogue Raisonné Vol. VIII: Figurative Sculptures 1984-1989, cat. no. A242, p. 90, illustrated

\$ 18,000-25,000

133

PROPERTY FROM THE VICTOR A. DIAZ COLLECTION

MANUEL MENDIVE

b. 1944

Untitled

incised with artist signature and number 2/7 bronze

 17^{3} 4 by 12 by 16 in. 45 by 30.5 by 40.6 cm. This work is number 2 from an edition of 7.

PROVENANCE

Acquired directly from the artist by the present owner

\$15,000-20,000



132







135

134

JAVIER MARÍN

b. 1962

Figura masculina no. 6 and Figura femenina con brazo derecho en alto no. 13 [A Pair of Works]

i. inscribed with artist's signature and number 2352

ii. inscribed with artist's signature and date 1992 Mexico

bronze

i. 343/4 by 131/2 in. 88 by 34 cm.;

ii. 38 15/8 by 11 in. 98 by 28 cm.

i. Executed in 2000.

ii. Executed in 1992.

PROVENANCE

i. Private Collection, Caracas Christie's, New York, 27 May 2011, Lot 305 Lorenzo M. Zambrano, Monterrey Sotheby's, New York, 20 November 2015, Lot 187

Acquired from the above sale by the present owner

ii. Lorenzo M. Zambrano, Monterrey Sotheby's, New York, 20 November 2015, Lot 187

Acquired from the above sale by the present owner

\$ 40,000-60,000

135

ARNALDO ROCHE-RABELL

1955 - 2018

God Told Me to Give Birth

signed and dated *1995* oil on canvas 72 by 48 in. 182.9 by 121.9 cm.

PROVENANCE

Elite Fine Art, Miami
Private Collection, New York
Sotheby's, New York, 25 November 2014,
Lot 214
Acquired from the above sale by the present

\$ 30,000-40,000

owner



FERNANDO DE SZYSZLO

1925 - 2017

Cuarto de paso (XXXIV)

signed; titled and dated 81 on the reverse acrylic on canvas 38% by 38% in. 97.5 by 97.5 cm.

PROVENANCE

Private Collection, Virginia

\$ 40,000-60,000







ROBERT COLESCOTT

1925 - 2009

Interior I

signed and dated 91 acrylic on canvas 161/8 by 18 in. 41 by 45.7 cm.

PROVENANCE

Phyllis Kind Gallery, New York Acquired from the above by the present owner circa 1995

\$ 30,000-40,000



ROBERT COLESCOTT

1925 - 2009

Interior III

signed and dated 91 acrylic on canvas 15% by 17% in. 40.3 by 45.4 cm.

PROVENANCE

Phyllis Kind Gallery, New York Acquired from the above by the present owner circa 1995

\$ 30,000-40,000

HENRY TAYLOR

b. 1958

Neighborhood Watch

signed and dated 3/16/02 on the reverse acrylic and enamel on plywood $37\frac{1}{2}$ by 29 in. 95.3 by 73.7 cm.

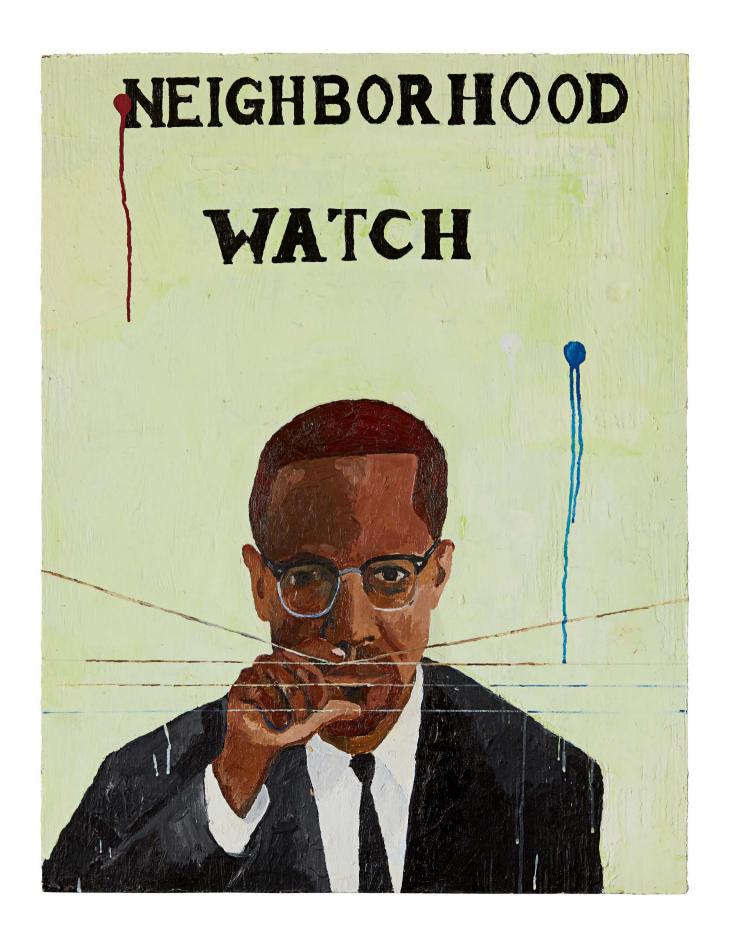
PROVENANCE

Private Collection, United States (acquired directly from the artist)
Private Collection, United States (acquired from the above)
Private Collection (acquired from the above by the present owner)

\$80.000-120.000

"For Taylor, though, portraiture is much more than an artistic convention of a realistic painter; the variety that he produces within the genre reshapes what might be considered a conventional language into a flexible vehicle for a much larger goal, which is to produce a multivalent but also highly specific view of contemporary life as seen through the eyes of an African American artist at the beginning of the twenty-first century."

Victoria L. Valentine, "Los Angeles Artist Henry Taylor Made a Series of Paintings as He Traveled the Globe, the New Works are Now on View in Tokyo." Culture Type, March 26, 2018.





JONAS WOOD

b. 1977

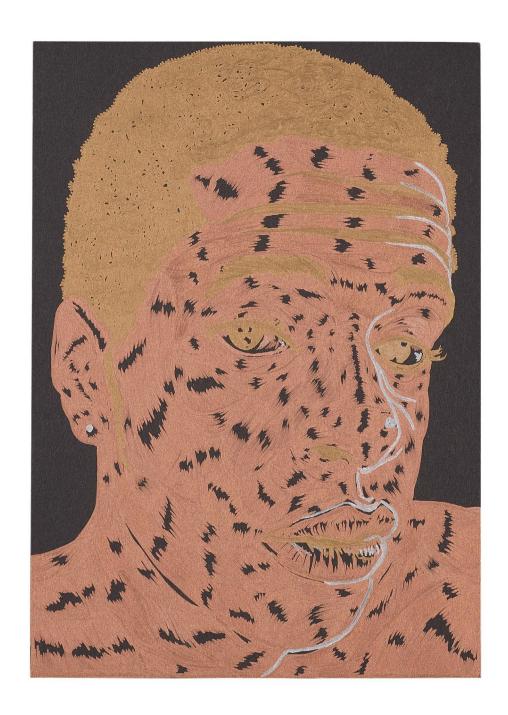
B+W Landscape Pot 3

oil and acrylic on board 14¼ by 12¼ in. 36.2 by 31.1 cm. Executed in 2014.

PROVENANCE

Shane Campbell Gallery, Chicago Private Collection

\$ 30,000-40,000



PROPERTY FROM A PRIVATE COLLECTION, PITTSBURGH

TOYIN OJIH ODUTOLA

b. 1985

There's No Need to Rush

marker on paperboard 14 by 10 in. 35.6 by 25.4 cm. Executed in 2013.

PROVENANCE

Jack Shainman Gallery, New York Acquired from the above by the present owner

EXHIBITED

New York, Jack Shainman Gallery, *My Country Has No Name*, May - June 2013

\$ 30,000-40,000



KERRY JAMES MARSHALL

b. 1955

Untitled (Sleepers)

signed twice and dated 2015 on the reverse ink on archival postcard 4 by 6 in. 10.2 by 15.2 cm.

PROVENANCE

Visual Aids, Postcards from the Edge, New York Acquired from the above by the present owner in 2015

\$ 10,000-15,000



KERRY JAMES MARSHALL

b. 1955

Untitled

signed with the artist's initials and dated *14* ink on archival postcard 4 by 6 in. 10.2 by 15.2 cm.

PROVENANCE

Jack Shainman Gallery, New York Visual Aids, Postcards from the Edge, New York Acquired from the above by the present owner in 2014

\$ 8,000-12,000

$0 \Rightarrow 208$

GEORGE CONDO

b. 1957

Smiling Girl with Black Hair

signed and dated 08 on the reverse oil on canvas 72 by 60 in. 182.9 by 152.4 cm

PROVENANCE

Simon Lee Gallery, London Acquired from the above by the present owner in 2010

EXHIBITED

Paris, Musée Maillol-Fondation Dina Vierny, George Condo, The Lost Civilization, April -August 2009

\$ 1.000.000-1.500.000

"I may build a figure by giving it the features of two people; or I may give it the form of one person but think of it in the dream as having the name of another person; or I may have a visual picture of one person, but put it in a situation which is appropriate to another. In all these cases the combination of different persons into a single representative in the content of the dream has a meaning."

George Condo





Leonardo da Vinci, *The Lady with the Ermine*, 1496 Image © Czartoryski Museum, Cracow, Poland / Bridgeman Images







Francis Bacon, *Three Studies for the Portrait of Henrietta Moraes*, 1963 Image © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY Art © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2019

GEORGE CONDO

SMILING GIRL WITH BLACK HAIR

George Condo's Smiling Girl with Black Hair is a highly refined paragon of the artist's career-long investigation into the emotional resonances of spatial distortion in painting. Taking on the legacy of European painting, and the artist's personal development, the present work offers an idiosyncratic fusion of voluptuous breasts, sneering teeth, and a delicate feminine eye, all uniquely juxtaposed to mirror the beauty and terror of the Contemporary age.

Condo's ability to manipulate the traditional notions of portraiture is driven by his ongoing investigations of the boundaries of the genre, a tradition that for much of the twentieth century was in decline, and that the artist has personally helped to reinvigorate. Smiling Girl with Black Hair is framed in a deliberately classical fashion; the sitter is shown in three-quarter profile, recalling the aristocratic portraiture of the Renaissance. While remaining steadfast in his references to the past, Condo is careful to imbue his imagery with the sense of the present, bringing together these more

archaic references with a lively and jolting sense of color and complex, impenetrable compositional elements.

As a founding principle of Condo's oeuvre, Psychological Cubism is on full display in the present work with the hallucinogenic state of the subject. A pictorial mode that emulates Cubism, not in its attempt to show an object from various angles, but by setting to paint the internal and ever-changing emotions within human nature, his paintings synthesize a host of emotions. Condo notes, "I may build a figure by giving it the features of two people; or I may give it the form of one person but think of it in the dream as having the name of another person; or I may have a visual picture of one person, but put it in a situation which is appropriate to another. In all these cases the combination of different persons into a single representative in the content of the dream has a meaning." (The artist in Exh. Cat., London, Simon Lee Gallery, George Condo, 2007, p. 20).

Bringing together multiple states of consciousness, the present work recalls the varied emotional states and inner turmoil

of Francis Bacon's various tormented characters, compressed into a single figure. The influence of the spatial distortions in Bacon's work can be seen in Condo's own investigations into variations on geometrical and organic forms. In Smiling Girl with Black Hair, Condo employs these contradictory visual representations of human emotion and sentiment, through various conflicting features, revealing his sitter's inner most fears and desires. As Alexandra Koroxenidis describes, Condo's portraits "touch upon existential matters, but, at the same time, treat man as part of a broader reality, trampling upon contemporary social issues" (Alexandra Koroxenidis in: Exhibition Catalogue, Athens, Portolakis Collection, Over the Limit, 2005, p. 3). Eschewing a strict adherence to physical appearance as a criteria for successful portraiture, Condo instead strives to capture the pathos and nuance of the spectrum of emotional states inherent to the contemporary experience as a means of reflecting not only individual experience but a broader shared culture.



KERRY JAMES MARSHALL

b. 1955

Untitled (Painter)

signed with the artist's initials and dated '08 acrylic on PVC panel, in artist's frame 283/4 by 243/4 in. 73 by 62.9 cm.

PROVENANCE

Jack Shainman Gallery, New York Acquired from the above by the present owner in May 2008

EXHIBITED

New York, Jack Shainman Gallery, *Kerry James Marshall: Black Romantic*, May - July 2008

LITERATURE

Charles Gaines, Greg Tate, and Laurence Rassel, Eds., *Kerry James Marshall*, London and New York 2017, p. 60, illustrated in color

\$ 1.800.000-2.500.000

"For people of color, securing a place in the modern story of art is fraught with confusion and contradictions about what and who they should be—black artists, or artists who happen to be black. A modernist has always looked like a white man, in one way or another. Universality has, unquestionably, been his gift to bestow on others."

Kerry James Marshall





Kazimir Malevich, *Black Square, circa* 1915 Image © Tretyakov Gallery, Moscow, Russia / Bridgeman Images



Richard Diebenkorn, *Ocean Park No.* 49, 1972 Los Angeles County Museum of Art Image © 2013 Museum Associates / LACMA. Licensed by Art Resource, NY Art © Richard Diebenkorn

KERRY JAMES MARSHALL

UNTITLED (PAINTER)

Embodying the artist's career-spanning commitment to rewriting the tenets of race and representation, Kerry James Marshall's Untitled (Painter) from 2008 is a pivotal shift in the canon of Contemporary Art. In the present work, Marshall subverts the hegemonic conception of the artist, forging a commentary on the privileges and assumptions inherent to artmaking, by inserting black female subjectivity into that rarified space. Bringing together the language of abstraction with an unapologetically raced and gendered presence, the present work is an interrogation of the foundations of culture, in the view of the artist, to reimagine the "mythic image of the painter," and reflect on the nature of art itself (Kerry James Marshall in conversation with Art21, art21.org, Portraiture & Representation, accessed January 28).

Marshall's composition is divided into three interrelated but visually distinct passages—palette, Painter, and studio, each rendered with a unique representational approach. The stylistic differences between these passages allow Marshall to forge a dialogue between artistic modes through their

contrast and interaction in his composition. Describing the series to which the present work belongs, Marshall explains, "the figures in these pictures are represented in a space where they are sort of between abstraction and representation. The palette each figure is holding represents a way in which abstraction is incidental. The palette exists as a kind of an abstract painting. The figure stands behind the palette as a kind of a representational image. And then on the wall behind the figure is the aftermath of the painting process, in which you work on the wall and at the edges of the canvas you end up with this sort of linear abstraction as a residue" (ibid). A proponent of figuration as a proxy for a social agenda, Marshall's inclusion of an abstract visual vocabulary underscores the primacy of his vision and technical excellence, as well as reflects and interrogates the sociopolitical implications of different artistic modes.

Central to the composition, Marshall's Painter stands erect, confidently resting her hand against her hip and holding an outsized palette. Emerging from the ether of her studio, the artist's Painter is a highly resolved locus

in the center of a pointedly sketched out framework. Existing without context except for her self-presentation—her clothing and the prominence with which she displays the tools of her trade, Marshall's subject is the archetype of the artist. Describing his choice not to give the subjects from his series of Painters a specific identity or context, Marshall explains, that "they are outside of time I think. I mean there's nothing in the pictures that locates them at any particular moment in history per se. They exist completely outside of time because I think this question of representation is not an issue that's peculiar to this particular moment" (ibid). Without being an explicit portrait, or a singular representation, the present work feels fiercely personal, condensing that "question of representation" into an allegorical manifestation

Furthering this distancing from specific representations, the Painter's skin is the deep, nearly jet black which the artist has used throughout his oeuvre, contrasting with the creams and pastel tones of her clothing, palette, and setting. Marshall employs this

tonality to make race central to his body of work, but also as a means to engage "the entire apparatus of painting as it has arrived in the twenty-first century—its history, materials, discursive debates, emotional resonances, and glaring blind spots—in order to entrench his paintings within the discipline" (Lanka Tattersall, "Black Lives, Matter," in Exh. Cat., Chicago, Museum of Contemporary Art, Kerry James Marshall: Mastry, 2016, p. 69). Deeply concerned not just with the imagery of the contemporary moment as a basis for representation, but also the bedrock on which art history, and more broadly contemporary visual culture, is built, works like Untitled (Painter) use black pigment as a vehicle to radically reassess the boundaries of who can participate in cultural production.

In his discussion of the series of Painters which were shown in his 2008 Black Romantic show, the artist explains "I've always been interested in this place where popular art or vernacular works cross over and move from the popular realm into the mainstream, critical institutional realm. Certain genres of painting are more privileged and less privileged, and this idea of the Black Romantic, with its positive imagery of black figures, has a kind

of sentimentality that is seen by many artists as being deficient" (Kerry James Marshall in conversation with Art21, art21.org, *Black Romantic*, accessed January 28). Marshall reframes this aforementioned sentimentality, imbuing it with strength, epitomized by the subjects powerful physicality and unblinking gaze. Through his steadfast devotion to figuration, Marshall negotiates space for emotional resonance to live alongside formal innovation, crafting imagery that helps spread open the boundaries of institutionally celebrated modes of artistic practice.

While figuration is the primary means for Kerry James Marshall's aesthetic, social and political explorations and messaging, abstraction, especially the gestures and signatures of the Postwar abstractionists, are a vehicle to further the discourse around painting in the present work. Although the artist's Painter anchors the present work, the composition is primarily abstract. The Painter's setting recalls the linear abstraction of Richard Diebenkorn's *Ocean Park* paintings, a concrete environment structured out of more ethereal compositionally elusive, sketchlike mark making. The large palette is itself an abstract composition, dwarfing much

of the scene. For the artist, "this notion of abstraction as a means of achieving creative freedom shadows Marshall's painters, even as their very depiction also embodies an inverse belief-foundational to his larger body of work—in the importance of figuration and the need to paint black figures into the cannon. In these works specifically, Marshall makes black artists commandingly visible, a group that is doubly under recognized in the case of black women" (Karsten Lund in Exh. Cat., Chicago, Museum of Contemporary Art, Kerry James Marshall: Mastry, 2016, p. 178). In the present work, Marshall's Painter holds the palette, a symbol of both the artist and his subject's source of raw creation and an emblem of the notion of painting itself, with Herculean ease. The palette, itself a maelstrom of color, form and texture, is, in turn, a chaotic counterpoint to the highly composed and refined painter. Together, these elements are a reflexive gesture, illustrating painting's two extremes, and bringing into conversation the potentials inherent to the medium.

Most strikingly, Marshall is able to demonstrate his conceptual aims through his painterly virtuosity and inventiveness. A master of light, the artist captures variations

"There's nothing in the pictures that locates them at any particular moment in history per se. They exist completely outside of time because I think this question of representation is not an issue that's peculiar to this particular moment."

Kerry James Marshall



Joan Mitchell, *City Landscape*, 1955 Image © The Art Institute of Chicago, IL, USA / Bridgeman Images Art © Estate of Joan Mitchell



Diego Rodriguez de Silva y Velázquez, *Las Meninas, circa* 1656 Image © Prado, Madrid, Spain / Bridgeman Images



Vincent van Gogh, *Self Portrait as Painter*, 1888 Image © van Gogh Museum, Amsterdam, The Netherlands / De Agostini Picture Library / Bridgeman Images



Elizabeth Catlett, *Phillis Wheatley*, 1973 Image © Cincinnati Art Museum, Ohio, USA / Museum Purchase / Bridgeman Images Art © Catlett Mora Family Trust / Licensed by VAGA at Artist Rights Society (ARS), New York

in surface texture and reflectivity with a deft and sensitive touch, shifting from the heavily impastoed palette, to the Painter's delicate, gleaming jewelry, to her subtly luminescent skin, all within a square inch. The artist resolves these various passages so that they are cohesive in the composition through his singular stylistic focus on bold graphic figures and expressive use of tone. Marshall explains, "Once you have mastered the language of art-making, then you have to try to find ways to speak eloquently with it, and do so with complete control of how much tension you are putting on the spring. You should be able to tweak it, even a millimeter, to get it fine-tuned, and you can't do that unless you are completely conscious of the devices you're using all the time" (Kerry James Marshall in conversation with Calvin Reid, BOMB Magazine No.62, Jan 1, 1998). Employing the full host of techniques available to practitioners of the medium, Marshall's canvas is host to a wide array of chromatic and textural variation, smattered with pastel pigments in greens, blues, yellows, oranges, pinks, whites, and grays—a cacophony of color that appears subtle and refined under the artist's experienced hand. A painting about

painting in the Modernist sense, the present work utilizes the visual cues of its art historical progenitors to address notions of excellence in art, as well as the social condition of black, female painters.

Untitled (Painter) brings together the most aesthetically and intellectually engaging characteristics of the artist's body of work into one composition, a combination of aesthetic and conceptual gestures rarely afforded by a single work by the artist. Marshall has explained that his "overarching principle is still to move the black figure from the periphery to the center and, secondly, to have these figures operate in a wide range of historical genres and stylistic modes culled from the history of painting...I am using African American cultural and social history as a catalyst for what kind of pictures to make. What I'm trying to do in my work is address Absence with a capital A"(The artist in conversation with Dieter Roeltraete in "An Argument for Something Else," in Nav Haq, Ed., Kerry James Marshall: Painting and Other Stuff, Ghent 2014, p. 26). Untitled (Painter) is an effort to address this absence and amend it, inserting a powerful and undeniable presence into the canon.



PROPERTY OF A SURFING COLLECTOR

ROBERT LONGO

b. 1953

Angel's Wings

signed and dated 2003 charcoal on mounted paper 371/4 by 641/4 in. 94.6 by 163.2 cm.

PROVENANCE

Metro Pictures, New York Acquired from the above by the present owner in December 2003

EXHIBITED

New York, The Whitney Museum of American Art, *2004 Whitney Biennial*, February - June 2004

\$ 200,000-300,000

"I started to understand that with the waves, the shape of a wave is not necessarily dictated by how strong the wind is. It's dictated by what's deep underneath it. It's like psychoanalysis. Ironically, before the wave drawings, I was working on the Freud Cycle drawings."

Robert Longo



Installation view of 2004 Biennial, The Whitney Museum of American Art, New York Image © Jerry L. Thompson.

Art ©2019 Robert Longo / Artists Rights Society (ARS), New York



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTOR

GLENN LIGON

b. 1960

Stranger Drawing #6

signed, titled, and dated 2004 on the reverse oilstick and coal dust on paper mounted on aluminum 60 by 40 in. 152.4 by 101.6 cm.

00 by 10 m. 102.1 by 101.0 0

Baldwin Gallery, Aspen Acquired from the above by the present owner in July 2005

\$ 400.000-600.000

PROVENANCE



Frank Stella, *Die Fahne hoch!*, 1959 Image © 2019 Whitney Museum of American Art © 2019 Frank Stella / Artists Rights Society (ARS), NY

"I had a crisis of sorts when I realized there was too much of a gap between what I wanted to say and the means I had to say it with. To me this seemed similar to the crisis Philip Guston went through when he made the transition from abstraction to figuration in the seventies—in part, in response to the Vietnam War, feeling that the work he was doing wasn't an adequate response to the tumultuous world he found himself in. The crisis I faced prompted a move towards the direct quotations of text."

Glenn Ligon



SEAN SCULLY

b. 1945

Small Vertical Red Wall

signed, titled and dated 2005 on the reverse oil on canvas over panel 32 by 24 in. 81.3 by 61. cm.

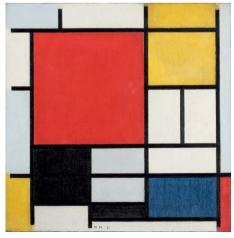
PROVENANCE

Jan-Erik von Löwenadler, Sweden Acquired from the above by the present owner in October 2006

\$ 250.000-350.000

"I'm always trying to combine morality, which I see manifested in structure, with high emotion, manifested in beauty. I've kept painting. Few painters have kept painting in the sense that they paint they are learning about painting and inventing the painting they are making at the time of its making... I'm learning all the time, I haven't stopped going to school."

Sean Scully



Piet Mondrian, Composition with large red plane, yellow, black, gray and blue, 1921

Image © Haags Gemeentemuseum, The Hague, Netherlands / Bridgeman Images

2019 © Mondrian / Holtzman Trust



PROPERTY FROM A PRIVATE GERMAN COLLECTION

MARY HEILMANN

b. 1940

Lifeline

signed and dated 1990-1994 on the reverse; titled and dated 1990-1994 on the stretcher oil on canvas $71\frac{1}{2}$ by $71\frac{3}{4}$ in. 181.6 by 182.2 cm.

\$80,000-120,000

PROVENANCE

Galerie m Bochum Acquired from the above by the present owner in 1996

EXHIBITED

Zurich, Stiftung für Konstruktive und Konkrete Kunst, Mary Heilmann - This and That, May - July 1997
Berlin, Neue Nationalgalerie, Mary Heilmann & David Reed Two by Two, March - October 2015, pp. 108-109, illustrated
London, Whitechapel Art Gallery, Mary Heilmann, Looking at Pictures, June - August 2016, p. 49, illustrated

LITERATURE

Exh. Cat., Nürnberg, Neues Museum; Maastricht, Bonnefantenmuseum, *Mary Heilmann: Good Vibrations*, March - June 2013, p. 75, illustrated

"Behind my choices of color, surface, and scale, there is always a memory of a place or event and through concentrating upon the sense and mood of that memory; I try to let the painting have the feeling that the memory has for me."

Mary Heilmann



LYNDA BENGLIS

b. 1941

Fat Green

acrylic and wax on Masonite 36 by 6 by 1 in. 91.4 by 15.2 by 2.5 cm. Executed in 1993.

PROVENANCE

Private Collection (gift of the artist to the present owner in 2005)

\$ 60,000-80,000



PROPERTY OF A PRIVATE COLLECTOR

LOIE HOLLOWELL

b. 1983

Hung (Up)

signed and dated 2016 on the overlap; signed, titled and dated 2016 on the reverse oil, acrylic and saw dust on linen over panel 48 by 36 in. 121.9 by 91.4 cm.

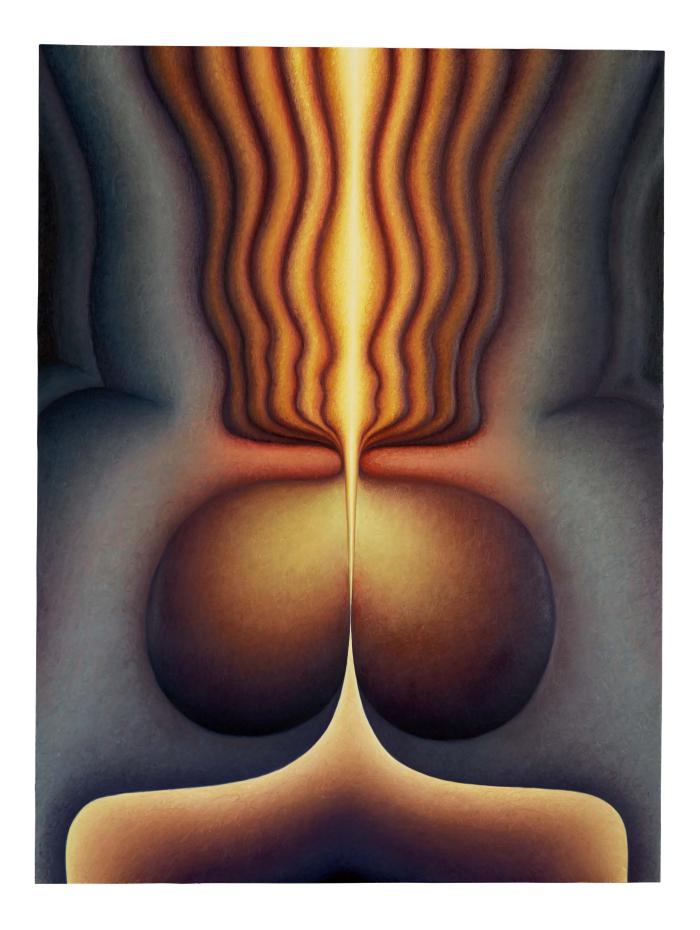
PROVENANCE

Feuer/Mesler Gallery, New York Acquired from the above by the present owner

\$ 50,000-70,000

"Color and light are always the driving factors in my work and my body is the conceptual length that brings the viewer in and keeps me engaged."

Loie Hollowell



SEAN SCULLY

b. 1945

Wall of Light Pink Grey Sky

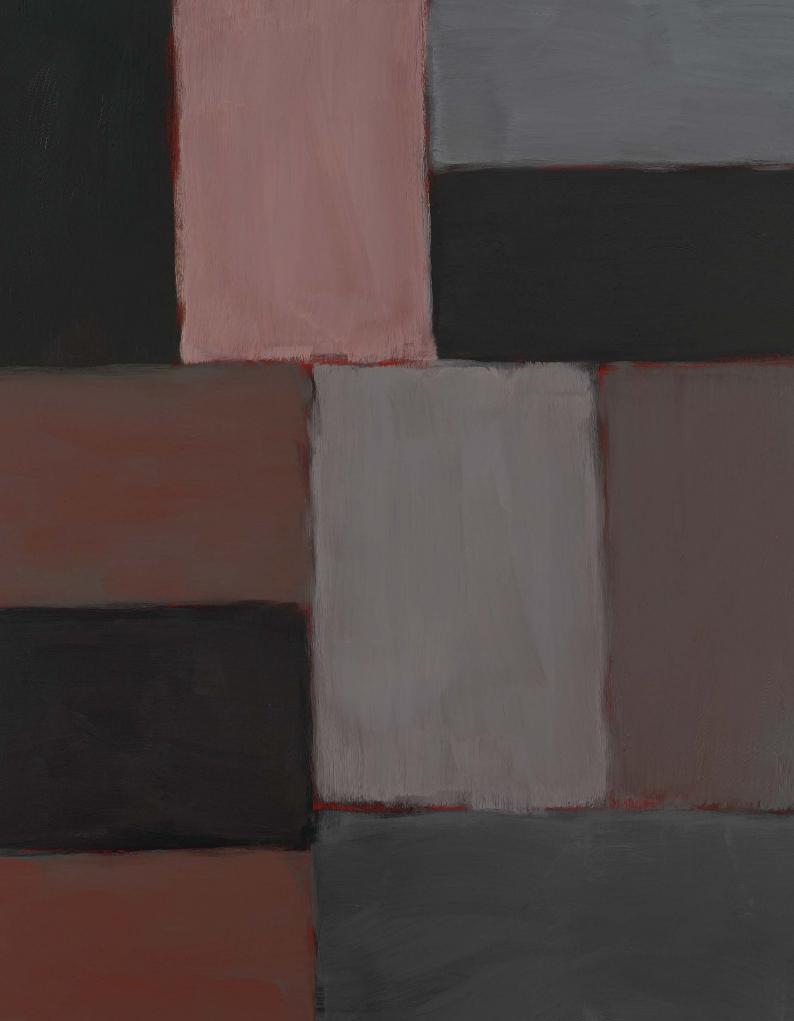
signed, titled and dated 2011 on the reverse oil on canvas 845/8 by 741/8 in. 215 by 190 cm.

PROVENANCE

Galeria Carles Taché, Barcelona Acquired from the above by the present owner

\$800,000-1,200,000





WALL OF PINK AND GREY SKY

Executed in 2011, Wall of Light Pink Grey Sky is a monumental painting from Sean Scully's celebrated series, composed in the inimitable pictorial dialect of glossily painted horizontal and vertical bars that have become the artist's hallmark. The Wall of Light series, of which the present work is a definitive example, represents the culmination of Scully's careerlong exploration of abstract painting. Using a five-inch brush and oil paints thickened with varnish, he builds up his compositions gradually, applying multiple layers of paint to animate the surface with luxuriant and calligraphic strokes. Bricks of scorched terracotta and carbon black are enlivened by the paint's seductive and tactile texture. As each layer is applied, the feathered edges of these swathes of pigment and the spaces between them create fascinating, highly complex structures. In Wall of Light Pink Grey Sky, panels of earthy maroon coalesce with charcoal greys and dusky pinks, forming interwoven layers of color that radiate light and energy. At the seams of each panel, previous layers of brilliant red pigment peek out, like light shining through the cracks in a wall. The result is a remarkably rich and nuanced painterly surface. Compositionally, the work evokes the architectural structure of its title, yet as the contradiction inherent in the name implies, these solid structures are dematerialized by Scully's use of color, so that in density there is light and in ethereality there is weight.

The inspiration for the Wall of Light series came from a visit Scully made to Mexico in the early 1980s, where he was fascinated by the stones of ancient Mayan walls at Yucatan, which, when animated by light, seemed to reflect the passage of time. "These places in the Yucatan were cities, now you see a wall, what remains, a wall transformed by light, the walls change color, from pink to blue to red. I would get up early, the shadows completely transform the ruined architecture, they make it seem hopeful one moment, tragic another" (the artist cited in David Carrier, Sean Scully, London 2004, p. 25). After several return trips and almost twenty years of ruminating on this vision, Scully made his first Wall of Light painting in 1998. Spanning decades, locations, and media, this series crystallizes the full spectrum of Scully's formal and chromatic language. Through Wall of Light Pink Grey Sky, Scully evokes the Mediterranean light, sun baked terracotta and long, creeping shadows of dusk from the environs of his Barcelona studio. A great admirer of traditional Spanish painting from Velasquez to Goya, Scully is heavily influenced by these masters' dramatic palettes, and particularly their use of black, which he here utilizes to anchor the four corners of his composition. Further, like his

Spanish heroes, Scully is motivated by the brushstroke, and the individual gesture of the artist's hand that reveals his presence and process. In this way Scully's paintings, although resolutely abstract, are replete with emotive content.

More than any artist of his generation, Scully combines the formal traditions of European masters – from the brooding tones of Caravaggio and Manet to the spectacular brushwork of van Gogh and Matisse - with a distinctly American abstract tradition. His geometric style combines the minimalist architecture of Donald Judd and Frank Stella that reigned throughout his early years as a painter, with the dramatic sublime aesthetic inherited from the New York School of colorfield painters like Barnett Newman and Mark Rothko. Born in Ireland, he studied in London but sought out the great masters of Abstract Expressionism in New York, where he settled from 1975. Seeing this heroic style of postwar painting as his direct heritage, it is with Rothko in particular that he feels a special affinity. In Rothko's work, light combines with darkness and a moody, melancholic drama, which has become the cornerstone of Scully's appreciation for this modern master. Though an admirer of the simple geometry of Minimalism, Scully felt that its erasure of the individual's hand was too sterile, preferring instead to imbue his works with emotion and personality. As he has said, "The whole point of painting is that it has the potential to be so humanistic, so expressive. To give that up is a tremendous mistake, because then what you are doing is imitating forms of technological expression that can be manifested more directly, more efficiently, and frankly, more beautifully, in their original form. It is the opposite of what I am trying to do. I want my brushstrokes to be full of feeling - material feeling manifested in form and color." (The artist quoted in Exh. Cat, Sean Scully: The Art of the Stripe, Hood Museum of Art Dartmouth College, Hanover 2008, p. 66)

Like Rothko, Scully has evolved his own abstract language of rectangular bricklike forms that fit closely together, and are characterized by broad, feathered, nuanced brushstrokes. By paring down his means to pure color and surface texture, he seeks to tease out feeling and contemplation from the depths of tone, gesture, and light in layer upon layer of paint. Manifesting a complete adherence to the principal tenets of abstraction, in *Wall of Light Pink Grey Sky* Scully lyrically conveys its emotional power, its storytelling potential, and above all, its capacity to convey light.



Nicolas de Staël, Composition, 1949 Image © Luisa Ricciarini/Leemage / Bridgeman Images Art © 2019 Artists Rights Society (ARS), New York / ADAGP. Paris



Donald Judd, Untitled, 1968 Image © Art Gallery of Ontario, Toronto, Canada / Bridgeman Images Art © 2019 Judd Foundation / Artists Rights Society (ARS), New York

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

NOAH DAVIS

1983 - 2015

Bibliophile

i. & iii. signed and dated 2015 on the reverse ii. signed, titled and dated 2015 on the reverse acrylic and house paint on panel, in 3 parts 78 by 119 in. 198.1 by 302.3 cm.

PROVENANCE

Wilding Cran Gallery, Los Angeles
Acquired from the above by the present owner

\$ 40,000-60,000

"Now I think it's very important that art remains to be about ideas, but it shouldn't be an either or battle between concepts versus painting. They can exist together. I guess when my school force fed us a conceptual education I reacted against it. I left school because it wasn't teaching me anything."

Noah Davis





KERRY JAMES MARSHALL

b. 1955

Vignette (Wishing Well)

signed, titled, dated 2010 and numbered 42/50

color Aquatint with paper collage Plate: $44\frac{1}{2}$ by $33\frac{1}{2}$ in. 113 by 85.1 cm. Sheet: 53 by $40\frac{1}{2}$ in. 134.6 by 102.9 cm.

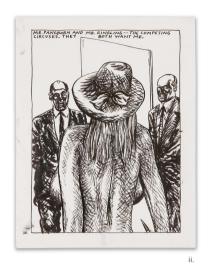
PROVENANCE

Acquired directly from the artist by the present owner

\$ 15,000-20,000

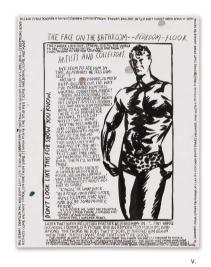
MARC JACOBS











219

RAYMOND PETTIBON

b. 1957

i. Untitled (A Sexual History...)

ii. Untitled (Mr.Pangborn and Mr.Ringling...)

iii. Untitled (It Was Better...)

iv. Untitled (I Have Seen...)

v. Untitled (The Face On...)
[Five Works]

i. signed and dated 2000 on the reverse ii. signed and dated 87 on the reverse iii. signed and dated 03 on the reverse iv. signed and dated 02 on the reverse v. signed and dated 92 on the reverse ink on paper

i. 15¹/₄ by 11¹/₄ in. 38.7 by 28.6 cm. ii. 14 by 11 in. 35.6 by 27.9 cm. iii. 13¹/₄ by 8³/₄ in. 33.7 by 22.2 cm. iv. 8¹/₄ by 12 in. 21 by 30.5 cm. v. 13⁷/₈ by 11 in. 35.2 by 27.9 cm.

PROVENANCE

i. Sadie Holes HQ, London Acquired from the above by the present owner in 2002

ii., iv & v. Contemporary Fine Arts, Berlin Acquired from the above by the present owner in 2003

iii. Sadie Holes HQ, London Acquired from the above by the present owner in 2004

EXHIBITED

i. London, Sadie Coles HQ, Raymond Pettibon, June - July 2000 ii., iv. & v. Berlin, Contemporary Fine Arts, Raymond Pettibon, September 2002 iii. London, Sadie Coles HQ, Raymond Pettibon, December 2003 - January 2004

\$ 30,000-40,000



220



FIRELEI BAEZ

b. 1981

Patterns of Resistance

acrylic and Sennelier ink on Yupo paper 30 by 24 in. 76.2 by 61 cm. Executed in 2015.

PROVENANCE

Wendi Norris Gallery, San Francisco Acquired from the above by the present owner

\$ 9,000-12,000

221

SIMONE LEIGH

b. 1967

Untitled

salt-fired stoneware and metal base 16½ by 7½ by 6% in. 41 by 19.1 by 17.5 cm. Executed in 2013.

PROVENANCE

Tiwani Contemporary, London Acquired from the above by the present owner in 2013

\$ 15,000-20,000

HENRY TAYLOR

b. 1958

Untitled (L.A. Feb. 11, 2014)

signed and dated 2015 on the reverse acrylic on canvas 23³/₄ by 24 in. 60.3 by 61 cm.

PROVENANCE

Paddle8, New York, A Benefit Auction for BOMB, 3 May 2016 Acquired from the above sale by the present owner

\$ 35,000-45,000

223

SOLD TO BENEFIT THE STEEP ROCK ARTS

HENRY TAYLOR

b. 1958

Untitled

signed and dated 7/17/13 on the reverse acrylic on canvas 15% by 11¾ in. 40.3 by 29.8 cm.

PROVENANCE

Gift of the artist to the present owner

\$ 25,000-35,000



222



223

GLENN LIGON

b. 1960

Baldwin #3 (II)

signed, titled and dated 1992 on the reverse acrylic and oilstick on paper 43 by 37 in. 109.2 by 94 cm.

PROVENANCE

Acquired directly from the artist by the present owner in 1992

\$ 100.000-150.000

"A key text for me is James Baldwin's essays. The essay is from the mid '50s, when he's moved to Switzerland to work on a novel, and he finds himself the only black man living in a tiny Swiss village. He even says, 'They don't believe I'm American - black people come from Africa.' The essay is not only about race relations, but about what it means to be a stranger anywhere.'"

Glenn Ligon

I was black and was expected to write from that perspective. Yet I had to had to use "we" and let the reader figure but who "we" possible choice of pronoun.
It had to be 'we.' And we had to figure out who 'we.' That was very liberating for me.

KAWS

b. 1974

Untitled (MBFH2)

signed and dated "14 acrylic on canvas 581/8 by 48 in. 147.6 by 122 cm.

PROVENANCE

Galerie Perrotin, New York Acquired from the above by the present owner in December 2014

\$ 250,000-350,000

"I think Peanuts is part of being a kid in America. Whether it's the Great Pumpkin on Halloween or just seeing a different cartoon in the paper, it's sort of around everywhere."

KAWS



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

KEHINDE WILEY

b. 1977

Easter Realness #7

signed and dated *04* on the reverse oil on canvas, in artist's frame 114¾ by 114¾ in. 291.5 by 291.5 cm.

PROVENANCE

Rhona Hoffman Gallery, Chicago Private Collection, Connecticut Acquired from the above by the present owner

EXHIBITED

Chicago, Rhona Hoffman Gallery, *Kehinde Wiley: Easter Realness*, April - June 2004

\$100,000-150,000

"I like to play with the conventions around what we expect of paintings historically. But I also like to play with the conventions that you expect from a Kehinde Wiley painting, too."

Kehinde Wiley





226A

LORNA SIMPSON

b. 1960

Wigs (portfolio)

lithograph on felt, in 38 parts Overall: 72 by 162 in. 182.9 by 411.5 cm. Executed in 1994, this work is from an edition of 15, plus 2 artist's proofs.

PROVENANCE

Rhona Hoffman Gallery, Chicago Acquired from the above by the present owner

EXHIBITED

San Diego, Museum of Photographic Arts, Wigs, 1994 (other example exhibited)
New York, Museum of Modern Art, Thinking Print: Books to Billboards, June - September 1996 (other example exhibited)
Minneapolis, Walker Art Center, Visitor's Voices: Recomposing the Collection, 1996 (other example exhibited)
Chicago, Museum of Contemporary Art, In Focus: Lorna Simpson, March - July 1996 (other example exhibited)
Chicago, Museum of Contemporary Art, Transmute, August - November 1999 (other example exhibited)

New York, Museum of Modern Art, *Open Ends*, September 2000 - March 2001 (other example exhibted) Scottsdale Museum of Contemporary Art; Clark Atlanta University Art Galleries; Chicago Cultural Center,

HairStoriesHairStoriesHairStories, October 2003 - July 2004 (other example exhibited) Chicago, Museum of Contemporary Art, Soft Edge, July 2004 - January 2005 (other example exhibited)

New York, Museum of Modern Art, Contemporary: Inaugural Installation, November - July 2005 (other example exhibited)



Chicago, Museum of Contemporary Art, MCA Exposed: Defining Moments in Photograpy, 1967 - 2007, February - July 2007 (other example exhibited)

Washington D.C., Corcoran Gallery; Norfolk, Chrysler Art Museum of Art; Milwaukee Art Museum; Nashville, Frist Center for the Visual Arts; New Orleans; Little Rock, Arkansas Art Center, Contemporary Art Center; Detroit Institute of the Arts; Cincinnati Art Museum; Washington D.C., Tacoma Art Museum, 30 Americans, October 2011 - January 2017 (other example exhibited)

Chicago, Museum of Contemporary Art, Rewind: 1970s to 1990s: Works from the MCA Collection, March - September 2010 (other example exhibited)

College Park, The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora; New Haven, Yale University Art Gallery, Embodied: Black Identities in American Art from the Yale University Art Gallery, September 2010 - June 2011 (other example exhibited) New York, Museum of Modern Art, Pictures by Women: A History of Modern Photography, May - April 2011 (other example exhibited) Akron Art Museum, Serial Intent, June - September 2017 (other example exhibited) Pullman, Washington State University

Museum of Art, *Contemporary Woman Printmakers*, August - November 2017 (other example exhibited)

Oregon Center for the Phoographic Arts, Lorna Simpson: from the Collections of Jordan D. Schnitzer, December 2017 (other example exhibited)

LITERATURE

Hilton Als, Connie Butler, Heidi Zuckerman Jacobson, Franklin Sirmans, *Lorna Simpson: Works on Paper*, Aspen 2013

\$ 30,000-40,000

AI WEIWEI

b. 1957

Marble Chair

marble $46\frac{1}{8}$ by 23 by $17\frac{1}{2}$ in. 117 by 58.5 by 44.8 cm. Executed in 2008, this work is unique and is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Phillip's de Pury & Company, London, *Ai*Weiwei - Four Movements: Selling Exhibition,
March 2009
Acquired from the above by the present owner

EXHIBITED

Phillip's de Pury & Company, London, *Ai Weiwei - Four Movements*, March 2009

\$ 100.000-150.000

"The alteration of a readymade good preserves and extends the narrative structure of the old object itself, including its past, the history it bears and the marks it has it has acquired while being used."

Ai Weiwei



ANSELM KIEFER

b. 1945

The Palm

oil, emulsion, shellac, palm and soil on board, in artist's frame 1123/4 by 551/4 by 3 in. 286.4 by 140.3 by 7.6 cm. Executed in 2006.

PROVENANCE

Galerie Thomas Modern, Munich Acquired from the above by the present owner in May 2007

\$ 300.000-400.000

The Palm from 2006 is a part of Kiefer's monumental series, Palmsonntag, which culminated in a large scale exhibition in 2008. Palmsonntag, or Palm Sunday, refers to the Sunday before Easter and commemorates Jesus' triumphant return to Jerusalem before his resurrection. As Jesus walked through the gates of Jerusalem, it is said that his disciples laid down palm fronds to pave the way for his glorious return. Although the palm today may be commonly associated with a beachy paradise, historically, it has symbolized triumph and victory because of its immortality; as one palm branch dies, the next grows from it. This symbolism mirrors that of Jesus' death and resurrection. Kiefer uses the palm frond as the central element of his work to recall this religiously historical event. The angelic wings of white dust shrouding the palm branch appear as if they are trying to break through the confinements of the canvas, serving as a constant reminder that even in the face of death, there is still hope of life.

"He's very aware of the fragility of the landscape. And the great cracking that you see on the surface of his work is intended to tell you that it all can be swept away by the deluge, by the flood, by the fall of man. And we all have to start again."

Jackie Wullschlager, "Interview with Anselm Kiefer, ahead of his Royal Academy show," *The Financial Times*, 19 September 2014



JEFF ELROD

b. 1966

Cold Cave 2

inkjet on canvas 90 by 64 in. 228.6 by 162.6 cm. Executed in 2013.

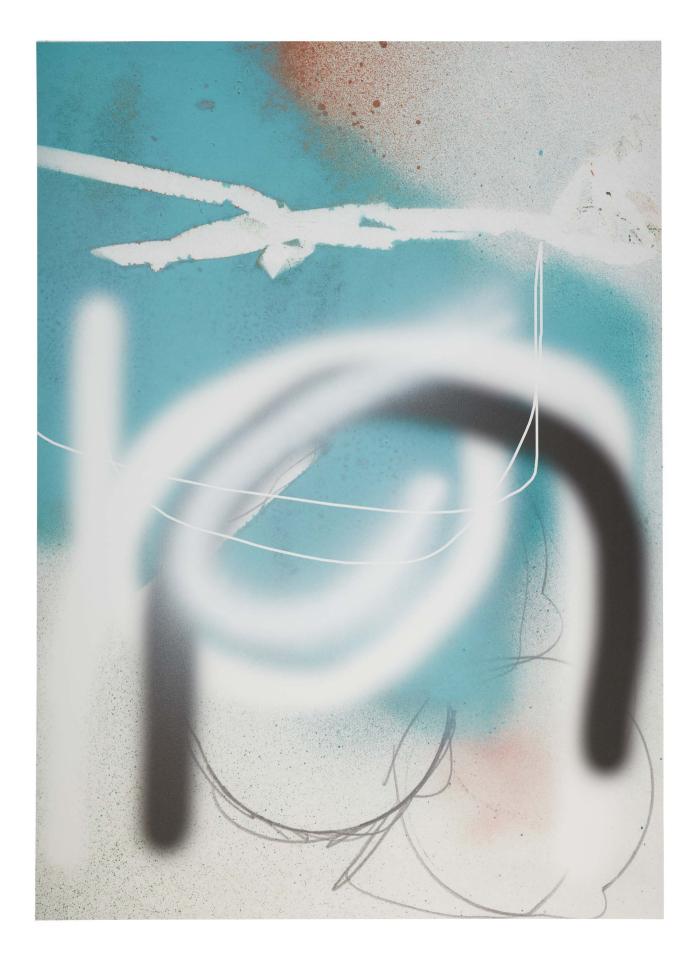
PROVENANCE

Luhring Augustine, New York Acquired from the above by the present owner

\$80,000-120,000

"I use automatic drawing as a device to make images with, but I'm a formalist painter. It's always about the form, the composition. My task is to get the painting off the screen and onto the canvas."

Jeff Elrod





"I wanted to find a way to use colour in paintings that wasn't expressionism. I was taught by painters who believed that as an artist you paint how you feel and I believed in that for a long time. And then I lost faith in it and wanted to create a system where whatever decisions you make within a painting, the paintings end up happy. And I came up with spot paintings."

DAMIEN HIRST: TWO WORKS

Bold and precise, Sulfochlorophenol S, is a flawless example of Damien Hirst's signature body of spot paintings. Uniquely-colored chromatic circles, ranging from bright tones to pastel hues, explode in a grid-like formation across the vast field of the pristine canvas. The eye moves from one edge of the canvas to the other, unable to settle on just one color. "I just move color around on its own. So that's what the spot paintings came from—to create that structure to do those colors...Mathematically, with the spot paintings, I probably discovered the most fundamentally important thing in any kind of art, which is the harmony of where color can exist on its own, interacting with other colors in a perfect format." (Damien Hirst and Gordon Burn, On the Way to Work, London 2001, pp. 119-120)

Damien Hirst

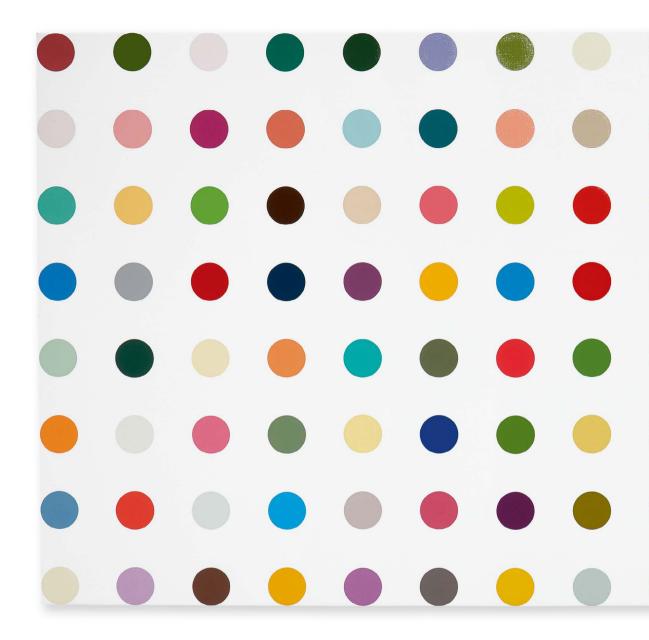
The spot paintings are part of Hirst's Pharmaceutical series which touch upon important themes and motifs that he further investigates in his greater body of work. The Pharmaceutical series reveals Hirst's persistent probing of the boundary between science and art in an attempt to further explore the human condition; more specifically, society's continued investigation and fixation on the pills and medicine that have been developed to cure whilst also taking the lives of the human body. Hirst titled each work in this series after a unique chemical compound. In systematic fashion, he named

these paintings alphabetically according to the Sigma Chemical Company's catalogue, Biochemical Organic Compounds for Research and Diagnostic Reagents. 'Sulfochlorophenol S' is a niobium complexing compound, known as sodium calcium salt. Hirst's Pharmaceutical paintings remind the viewer that despite our desire for order and beauty, we ultimately have no control over our destiny. "Art is like medicine-it can heal. Yet I've always been amazed at how many people believe in medicine but don't believe in art, without questioning either" (Damien Hirst, I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now, London 1997, p. 246).

The spot paintings underlying mortality is overshadowed by the bright and cheerful appearance of color. Indeed, despite his more notorious work in installation and sculpture, Hirst had always wanted to be a painter. He gloried in the variation of color, and loved his spot paintings above all for their exuberance. As Hirst stated, "I believe painting and all art should ultimately be uplifting for a viewer. I love color. I feel it inside me. It gives me a buzz" (ibid.)

Working with color and experimentation, another renowned series are the *Spin Paintings*, where color, chance and kineticism powerfully defy artistic convention. For Hirst, the movement of these

works implies life. Executed in 1998 during the artist's most formative decade of his artistic career, beautiful, dark and erie void painting (with ghost of a milk splash) depicts iconic elements of Hirst's Spins, including its elongated title and celebrated chromatic variation. Since that time, each spin painting has been produced in the same way. Influenced by the postmodern privileging of chance and the aleatory, Hirst exerts a limited amount of control in the creation of these works. By pouring a succession of different hues of household emulsion paint onto a rapidly rotating canvas, Hirst creates variegated surfaces of gravity-informed color that bespeak the centrifugal energy of their execution. Emptied over the canvas in a manner akin to Jackson Pollock, Hirst's application of paint combined with the mechanical spin of the surface is undeniably performative in its vigor. Through the mode of its creation, the present work exemplifies "the duality between a liquid or living state and a solid or dead one, capturing a sense of speed and material flux, which, however, is fossilized as soon as the canvas stops spinning and the paint finishes drying," thus preserving in perpetuity "memories of fleeting moments of immediacy and intensity that have passed" (Andrew Wilson, Believer in Damien Hirst, Ed. Anne Gallagher, London 2012 p. 205).



DAMIEN HIRST

b. 1965

Sulfochlorophenol S

signed, titled twice and dated 2007 twice on the reverse; signed twice on the stretcher household gloss on canvas 45 by 93 in. 114.3 by 236.2 cm.

Executed in 2007, this work can be displayed both vertically and horizontally as per the artist's intention.

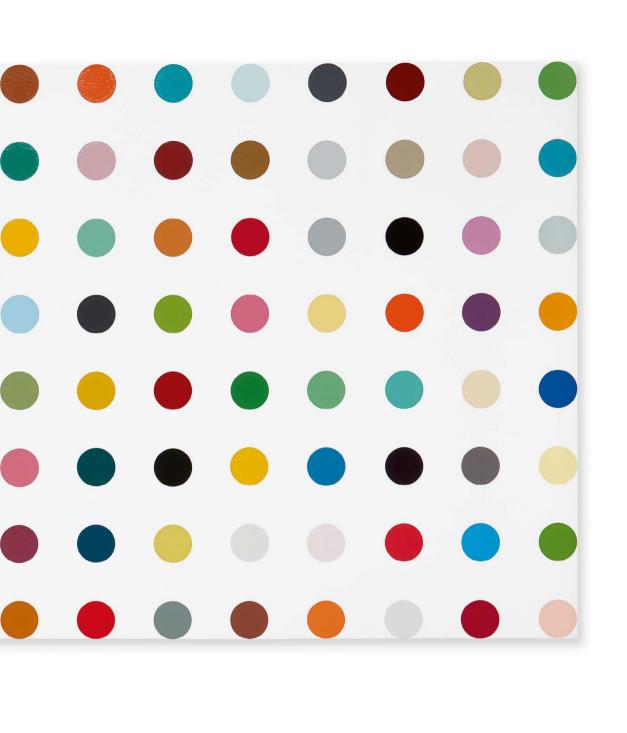
PROVENANCE

White Cube, London
Private Collection (acquired from the above in 2007)
Christie's, London, 13 February 2013, Lot 35
Acquired from the above sale by the present owner

EXHIBITED

Paris, Gagosian Gallery, *Damien Hirst, The Complete Spot Paintings*, January - March 2012

\$ 400,000-600,000



DAMIEN HIRST

b. 1965

beautiful, dark and eerie void painting (with ghost of a milk splash)

household gloss on canvas Diameter: 84 in. 213.4 cm. Executed in 1998.

PROVENANCE

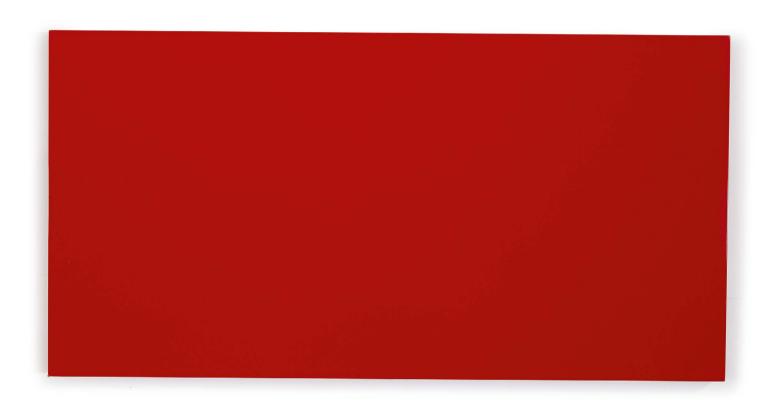
White Cube, London
Private Collection
Phillips, de Pury & Luxembourg, New York,
13 May 2002, Lot 44
Private Collection, New York
Phillips de Pury & Company, New York, 11 May
2006, Lot 21
Acquired from the above sale by the present owner

\$ 400,000-600,000

"I grew up with Blue Peter. I got my idea for the spin paintings from an episode in the 1970s...I remember thinking: 'That's fun, whereas art is something more serious...I just thought: 'Why does it have to be like that?...Actually, the better art is the art made with the spin machine.'"

Damien Hirst





PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

JOHN MCCRACKEN

1934 - 2011

Secret

signed, titled, and dated 1995 on the reverse polyester resin and fiberglass on plywood 21¾ by 43 by 2¾ in. 55.2 by 109.2 by 7 cm.

PROVENANCE

LA Louver, California
Acquired from the above by the present owner

\$ 70,000-90,000

KEN PRICE

1935 - 2012

Bams

acrylic on fired clay $51\!\!/\!4$ by $61\!\!/\!2$ by $61\!\!/\!2$ in. 13.3 by 16.5 by 16.5 cm. Executed in 2003.

PROVENANCE

Private Collection, California (acquired directly from the artist)

Acquired from the above by the present owner

\$ 60,000-80,000



HISTORY OF NOW

THE COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART

LOTS 234-272



David Teiger

Distinguished by his remarkable generosity, unfailing politeness and meticulous eye, David Teiger was one of the twenty-first century's greatest patrons and collectors. Driven by a desire for inspiration and buttressed by meticulous research, Teiger built a collection that perfectly captures the zeitgeist of the art world from the 1990s through the 2000s. Defining excellence in a wide variety of collecting categories, Teiger insistently pursued the very best. He surrounded himself with artists and dealers, but most importantly museum curators, and would take advice from all quarters, relentlessly searching for the best works available, but ultimately with confidence in his own judgement.

The criteria by which Teiger collected were remarkably consistent, and were summed up in a quote he gave to *The New York Times* in 1998, when he first began acquiring Contemporary artworks. He said: "I'm looking to be inspired, motivated, titillated by art. I want to be surrounded by objects that give me positive energy... Of course I want first rate pieces. I look for authenticity, integrity, original natural surface and a strong sense of color and texture. But the most important thing is that I react in my gut" (David Teiger, quoted in: *The New York Times*, October 30, 1998). Years later the terminology changed but the requirements remained the same; for all his meticulous research and careful consideration of every purchase, Teiger still required that an item "have heat," an intrinsic quality that would combine with other criteria such as "best of type," "great craft" and "powerful presence" to qualify a work for admission to Teiger's collection.

Amassed over the course of twenty years, the David Teiger Collection is wide ranging in its scope, comprising a spectacular array of contemporary artworks, from paintings and works on paper to photographs and prints, and one of the greatest collections of American Folk Art in private hands. Famously exacting, each purchase would necessitate an extraordinary depth of research, often including multiple studio visits. As he remarked in an interview with his friend Alanna Heiss, the then director of MoMA PS1, in 2005, "you can never get enough information," while friends and those who worked with him spoke of his relentless pursuit of perfection.

The result of this exacting approach was that Teiger developed a remarkably discerning and prescient eye, leading him to patronize a number of hugely influential contemporary artists at the start of their careers, including Mark Grotjahn, Kai Althoff, Chris Ofili and Glenn Brown. This patronage would have been hugely important to them, not only financially, but in terms of the confidence it would have given them to know that their work was going to a very astute collector. As Alanna Heiss put it to Teiger himself, "you are very respected and loved by artists... [they] love to know that they are in your collection."

This is not to say however that Teiger's collecting was confined to identifying artistic frontrunners. He was a great believer in the potential for the rediscovery of an artist. The depth and quality of his collection of works by John Wesley for instance, an artist who started his career alongside Tom Wesselmann and James Rosenquist without ever receiving the same degree of acclaim that his peers



Interior of David Teiger's living room

enjoyed, speaks to Teiger's belief in the underlying quality of the artist, despite his comparative critical and commercial anonymity.

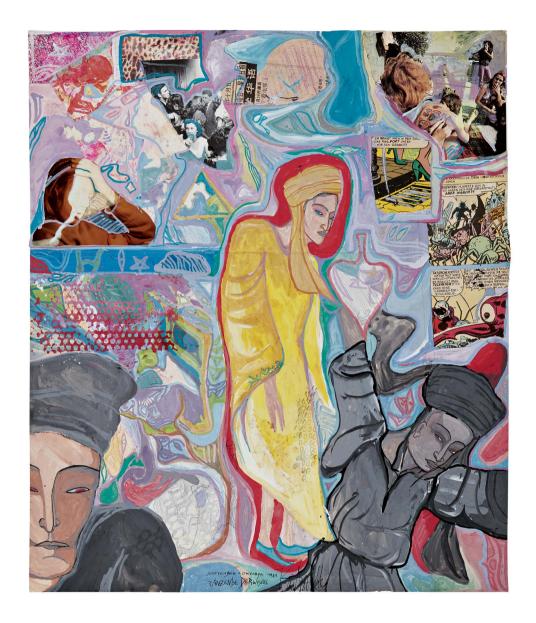
Another definitive aspect of Teiger's life was the enormous generosity towards institutions. Museums were privileged to know that they could always ask to borrow pieces from the collection, and donations were consistently made to acquisition funds and curatorial initiatives, most notably to the Museum of Modern Art in New York, where Teiger was an honorary trustee, but also the Solomon R. Guggenheim Museum in New York, the Hammer Museum in Los Angeles, The Museum of Contemporary Art Los Angeles, and the Whitney Museum of American Art in New York, among others.

This preoccupation with artistic institutions was in large part owing to the immense respect that Teiger had for curators, to whom he attributed the power to narrate and determine the story of an artist or movement. He saw it as his duty to ensure that they had all the tools necessary to realize their aims. For instance, he was a key supporter of MoMA's ambitious survey exhibition in 2002, *Drawing Now: Eight Propositions*, which stalled at a pivotal moment following the attacks on New York in September 2001. Funding had dried up and the exhibition was on the rocks until Teiger stepped in and provided funding not only for the exhibition but for an accompanying

catalogue, which was the first drawing catalogue produced by the museum to go into multiple printings. Duly, now a principle objective of the Teiger Foundation, which will be the recipient of all funds generated by the sale of the collection, is to continue Teiger's initiatives in this direction.

The works in the March Contemporary Curated auction exemplify David Teiger's exemplary taste and prescience. Many of these works were acquired the year of or soon after the date of execution, further underscoring the collection's pristine provenance. David Teiger demonstrated a keen interest in figuration, exemplified by many of the works in this selection, including Elizabeth Peyton's portrait Julian, and the more expressionistic renderings of Kai Althoff and Chris Ofili. At the same time, the collection covers a swath of works by contemporary masters, including Kenneth Noland and John Wesley. Taken as a whole, this is a collection that encapsulates the History of Now, and serves as a testament to the immense foresight and bravery of David Teiger's vision. Defined not only by their art historical importance but their bold use of color and extraordinary power, the group of works presented here constitute the best of type, and epitomize what Gary Garrels so accurately describes as Teiger's "connoisseurship of the new."





KAI ALTHOFF

b. 1966

Untitled (Tanzende Derwische)

signed, titled and dated September + Oktober 1984

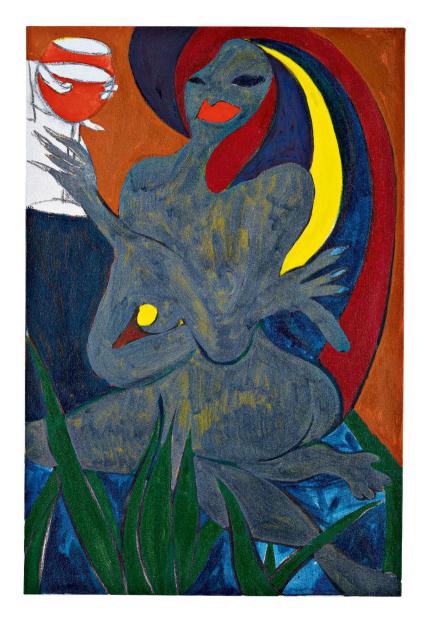
watercolor, Plaka color, wax crayon, graphite and paper collage on paper 193% by 163% in. 49.2 by 41.6 cm.

PROVENANCE

Galerie Christian Nagel, Berlin Acquired from the above by David Teiger in October 2004

\$ 18,000-25,000





o **235**

CHRIS OFILI

b. 1968

Confession (grey rainbow)

signed twice, titled and dated 2006 on the reverse oil and charcoal on canvas $23\frac{1}{2}$ by $15\frac{3}{4}$ in. 59.7 by 40 cm.

PROVENANCE

David Zwirner Gallery, New York Acquired from the above by David Teiger in October 2007

EXHIBITED

New York, David Zwirner Gallery, *Devil's Pie*, September - November 2007

\$ 20,000-25,000



○ ↑ 236

MICHEL MAJERUS

1967 - 2002

Eggsplosion

acrylic on canvas 119¹/₄ by 137 in. 302.9 by 348 cm. Executed in 2002.

PROVENANCE

neugerriemschneider, Berlin Acquired from the above by David Teiger in July 2002

EXHIBITED

New York, Museum of Modern Art, Comic Abstraction, March - June 2007, pl. 30, illustrated in color

LITERATURE

Roberta Smith, Ed., "Visions That Flaunt Cartoon Pedigrees," *The New York Times*, 2 March 2007, p. 27

\$50,000-70,000

"Ironically, his destiny was to sample and appropriate the entire history of art...before himself becoming a legitimate historical reference. But, alive, he was undoubtedly more like a Super Mario moving through history like the levels of a video game, flattening content on the screen of his work, even 'collaborating' with deceased artists."

Daniel Birnbaum, Exh. Cat., New York, Matthew Marks Gallery, Michel Majerus, 2014





○∋ 237

ELIZABETH PEYTON

b. 1965

Julian

signed, titled and dated *october 2003* on the reverse pastel on paper 16½ by 11½ in. 41.9 by 28.3 cm.

PROVENANCE

neugerriemschneider, Berlin Acquired from the above by David Teiger in December 2003

EXHIBITED

New York, The Whitney Museum of American Art, 2004 Whitney Biennial, March - May 2004

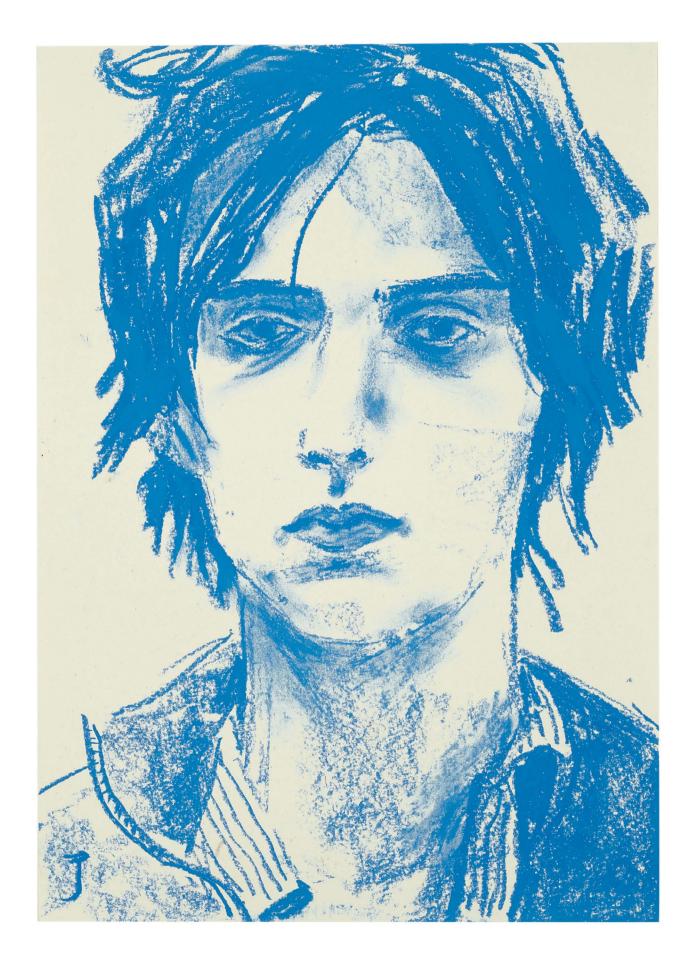
LITERATURE

Jack Bankowsky, Ed., "This is Today," Artforum, May 2004, p. 170, illustrated in color Laura Hoptman, Ed., Live Forever: Elizabeth Peyton, Phaidon Press, London 2008, p. 178, illustrated in color

\$ 25.000-35.000

"Human beings are very avant-garde, and are as worthy a contemporary subject as anything else."

Elizabeth Peyton







o **238**

JOHN CURRIN

b. 1962

Autumn Lovers

signed, titled and dated 94 on the reverse ink on paper 14 by 11% in. 35.6 by 29 cm. Executed in 1994, this work is a study for *Autumn Lovers*.

PROVENANCE

Private Collection Regen Projects, Los Angeles Acquired from the above by David Teiger in July 2000

\$ 20,000-30,000







Source for the present work Image © Photograph from John Currin's archives Art © Courtesy of the artist and Gagosian

o **239**

JOHN CURRIN

b. 1962

The Moved Over Lady

signed, titled and dated 91 on the reverse graphite on paper 17³¼ by 15 in. 45.1 by 38.1 cm. Executed in 1991, this work is a study for *The Moved Over Lady*.

PROVENANCE

Private Collection, Zurich Andrea Rosen Gallery, New York Acquired from the above by David Teiger in March 2005

EXHIBITED

New York, Museum of Modern Art, *Drawing Now: Eight Propositions*, October 2002 - January 2003, pp. 164, illustrated New York, Andrea Rosen Gallery, *John Currin: Works on Paper - A Fifteen Year Survey of Women*, June - August 2009

LITERATURE

Kazunari Hattori and Tomoko Shikaumi, Eds., *John Currin*, Tokyo 2002, cat. no. 3, illustrated in color

Kara Vander Weg, Ed., *John Currin*, *Monograph*, New York 2006, p. 70, illustrated in color

\$ 30,000-40,000





240



241

AMY SILLMAN

b. 1966

Untitled [Six Works]

watercolor and charcoal on paper Each: 22½ by 15½ in. 57.2 by 38.4 cm. Executed in 2009.

PROVENANCE

Sikkema Jenkins & Co., New York Acquired from the above by David Teiger in 2010

\$ 20,000-30,000

0 241

CECILY BROWN

b. 1969

Untitled No. 66

signed and dated 2000 on the reverse ink on paper 141% by 201% in. $\,35.9$ by $51.1\,cm.$

PROVENANCE

Gagosian Gallery, New York Acquired from the above by David Teiger in February 2001

\$ 8,000-12,000



DAMIEN HIRST

b. 1965

Day by Day

glass, painted MDF, aluminum, stainless steel, Dymo tape and pills

12 by 24 by 4 in. 30.5 by 61 by 10.2 cm. Executed in 2003, this work is number 3 from an edition of 35.

PROVENANCE

White Cube, London Acquired from the above by David Teiger in 2003

\$ 40,000-60,000

0 243

YOSHITOMO NARA

b. 1959

White Puppy

signed, dated 2000 and numbered 9/15 on the back right paw

lacquer on fibre-reinforced plastic with fabric collar

121/4 by 83/4 by 171/2 in.

31.1 by 22.2 by 44.5 cm.

PROVENANCE

Blum & Poe, Los Angeles Acquired from the above by David Teiger in December 2000

EXHIBITED

Cologne, Johnen & Schöttle, *In the Empty Fortress*, March - April 2000
Santa Monica Museum of Art; London,
Stephen Friedman Gallery, *Lullaby Supermarket: Yoshitomo Nara*, March - June 2000

\$ 60,000-80,000



242





THE COLLECTION OF DAVID TEIGE

0 244

ROXY PAINE

b. 1966

Model for Bluff

stainless steel 50¾ by 43 by 33¾ in. 128.9 by 109.2 by 85.7 cm. Executed in 2001.

PROVENANCE

James Cohan Gallery, New York Acquired from the above by David Teiger in March 2002

EXHIBITED

New York, Whitney Museum of American Art, Biennial, April - May 2002

LITERATURE

Scott Rothkopf, Ed., *Roxy Paine*, New York 2001, illustrated *New York Times*, February 27, 2002, illustrated on front page Anne Wehr, Ed., *Roxy Paine/Bluff*, Public Art Fund, 2002, p. 7

\$15,000-20,000





o **245**

RICHARD ARTSCHWAGER

b. 1923

Exclamation Point

nylon bristles on wood, in 2 parts i. 48 by $20\frac{1}{2}$ in. 121.9 by 52.1 cm. ii. Diameter: 21 in. 53.3 cm. Executed in 1996, this work is number 1 from an edition of 3.

PROVENANCE

Galerie Franck + Schulte, Berlin Acquired from the above by David Teiger in June 1998

EXHIBITED

Nuremberg, Neues Museum; London, Serpentine Gallery; Vienna, MAK, *Richard Artschwager: Up and Across*, September 2001 - June 2002, illustrated Vienna, MAK, *Richard Artschwager: The Hydraulic Door Check*, March - June 2002, illustrated

\$ 20,000-30,000

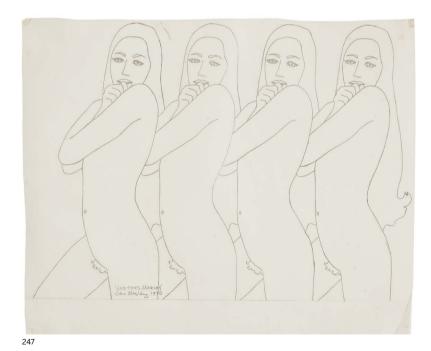








246



○ **⇒** 246

JOHN WESLEY

b. 1928

Woman 3

signed, titled and dated 1990 acrylic on paper 221/4 by 28 in. 56.5 by 71.1 cm.

PROVENANCE

Fredericks Freiser Gallery, New York Acquired from the above by David Teiger in August 2004

EXHIBITED

Venice, Fondazione Prada on San Giorgio Maggiore Island, *John Wesley*, June - October 2009, p. 337, illustrated in color

\$ 15,000-20,000

○ **⇒** 247

JOHN WESLEY

b. 1928

Las tres Marias

signed, titled and dated 1970 graphite on tracing paper 141/4 by 161/2 in. 36.2 by 41.9 cm.

PROVENANCE

Fredericks Freiser Gallery, New York Acquired from the above by David Teiger in August 2004

\$ 6,000-8,000



○ ∋ 248

JOHN WESLEY

b. 1928

Brides

signed, titled and dated 1966 on the reverse acrylic on canvas 65 by 37 in. 165.1 by 94 cm.

PROVENANCE

Fredericks Freiser Gallery, New York Acquired from the above by David Teiger in September 2000

EXHIBITED

New York, MoMA PS1, John Wesley: Paintings 1961-2000, September 2000 - January 2001, pp. 58-59, illustrated in color Venice, Fondazione Prada on San Giorgio Maggiore Island, John Wesley, June - October 2009, p. 103, illustrated in color

\$80.000-120.000

○ ∋ 249

JOHN WESLEY

b. 1928

B's Other Room

signed, titled and dated 2000 on the reverse acrylic on canvas 40 by 481/8 in. 101.6 by 122.2 cm.

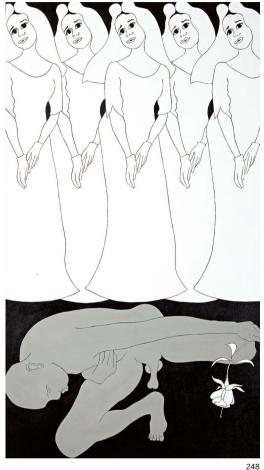
PROVENANCE

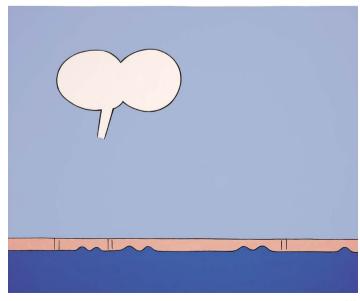
Fredericks Freiser Gallery, New York Acquired from the above by David Teiger in December 2000

EXHIBITED

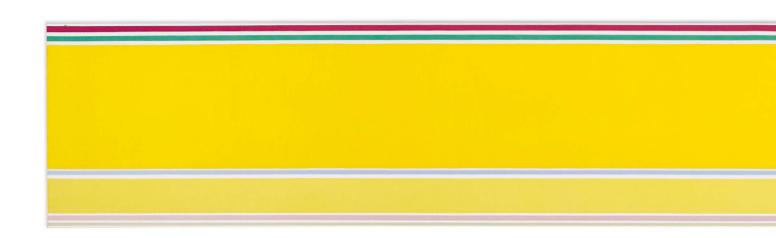
New York, MoMA PS1, John Wesley: Paintings 1961-2000, September 2000 - January 2001, pp. 14 and 76-77, illustrated in color Venice, Fondazione Prada on San Giorgio Maggiore Island, John Wesley, June - October 2009, p. 174, illustrated in color

\$ 50,000-70,000









○ **⇒** 250

KENNETH NOLAND

1924 - 2010

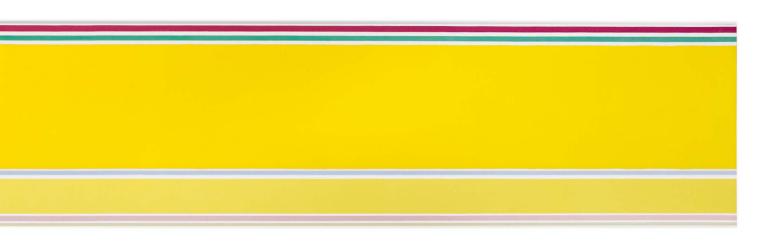
Twin Plain II

signed, titled and dated 1969 on the overlap acrylic on canvas 25 by 188 in. 63.5 by 477.5 cm.

PROVENANCE

André Emmerich Gallery, Inc., New York J.L. Hudson Gallery, Detroit Irwin and Bethea Green, Detroit Christie's, New York, 19 November 1997, Lot 206 Acquired from the above sale by David Teiger

\$ 80,000-120,000









252

0 251

JIM LAMBIE

b. 1964

Sunbed (Tan Tropez)

mattress and yellow paint installation dimensions variable Executed in 2004.

PROVENANCE

Anton Kern Gallery, New York Acquired from the above by David Teiger in 2004

EXHIBITED

Pittsburgh, Carnegie Museum of Art, *Carnegie International*, October 2004 - March 2005

\$ 12,000-18,000

0 252

JORGE PARDO

b. 1963

Set of Lamps [Six Works]

glass, electrical bulbs and wiring Smallest: $18\frac{1}{2}$ by $6\frac{1}{4}$ in. 47 by 16 cm. Largest: $13\frac{1}{4}$ by $8\frac{1}{2}$ in. 33.7 by 21.6 cm. Executed in 2003, these works are unique.

PROVENANCE

Friedrich Petzel Gallery, New York Acquired from the above by David Teiger in September 2003

\$10,000-15,000



LIAM GILLICK

b. 1964

Composed Discussion Screen

powder-coated aluminum with transparent Plexiglas 84 by 120 by 12½ in. 213.4 by 304.8 by 31.8 cm. Executed in 2004.

PROVENANCE

Casey Kaplan Gallery, New York Acquired from the above by David Teiger in March 2005

EXHIBITED

New York, Casey Kaplan Gallery, Liam Gillick: As You Approach the Edge of Town The Lights Are No Softer Than They Were In The Centre, November - December 2005

\$ 30,000-40,000

0 254

JIM LAMBIE

b. 1964

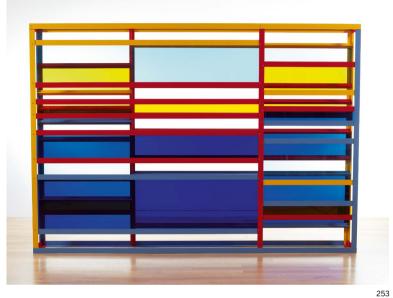
Untitled (Mirror Mosaic)

broken mirror, household gloss and photo collage on board $74\frac{1}{2}$ by $98\frac{1}{4}$ in. 189.2 by 249.6 cm. Executed in 2009.

PROVENANCE

Anton Kern Gallery, New York Acquired from the above by David Teiger in December 2009

\$ 35,000-45,000





254





255



256

AARON CURRY

b. 1972

Untitled

acrylic and silkscreen on wood with metal base 105 by 34 by 26 in. 267 by 86 by 66 cm. Executed in 2009.

PROVENANCE

VeneKlasen/Werner, Munich Acquired from the above by David Teiger in January 2010

\$ 20,000-30,000

0 256

JASON RHOADES

1965 - 2006

Mecca Vulva (Sculpture to Illuminate Corner of Wall) with Tuna Stone

cast and polished aluminum with cans of tuna 38 by 28 by 20 in. 96.5 by 71.1 by 50.8 cm. Executed in 2003, this work is number 6 from an edition of 6.

PROVENANCE

David Zwirner, New York Acquired from the above by David Teiger in October 2003

EXHIBITED

New York, David Zwirner, *MECCATUNA*, September - October 2003

\$ 20,000-30,000



MARINA ABRAMOVIC

b. 1946

Nude with Skeleton

Color video without sound dimensions variable Executed in 2005, this work is number 2 from an edition of 5, plus 2 artist's proofs.

PROVENANCE

Sean Kelly Gallery, New York Acquired from the above by David Teiger in 2005

EXHIBITED

New York, Museum of Modern Art, *Marina Abramovic: The Artist is Present*, March - May 2010, n.p., illustrated in color

\$15,000-20,000

o **258**

MATT JOHNSON

b. 1978

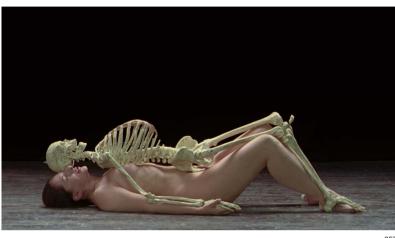
Electron

bronze with black patina 36 by 36 by 29 in. 91.4 by 91.4 by 73.7 cm. Executed in 2010, this work is number 1 from an edition of 3 and is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Blum & Poe, Los Angeles Acquired from the above by David Teiger in 2010

\$ 8,000-12,000



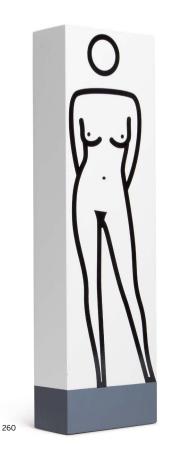
257

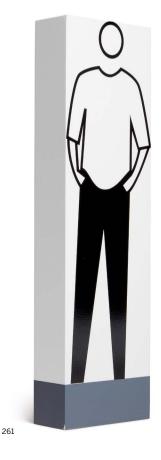






259





RUNA ISLAM

b. 1970

Dream of a Neon Epigram

11³/₄ by 45 in. 29.8 by 114.3 cm. Executed in 1999, this work is number 3 from an edition of 5.

PROVENANCE

White Cube, London Acquired from the above by David Teiger in June 2000

\$10,000-15,000

0.260

JULIAN OPIE

b. 1958

Christine Nude Hands Behind Back

signed on the underside vinyl and paint on wood $14\frac{5}{8}$ by $4\frac{1}{4}$ by 2 in. 37.1 by 10.8 by 5.1 cm. Executed in 1997, this work is from an edition of 3.

PROVENANCE

Lisson Gallery, London Acquired from the above by David Teiger in November 2000

\$ 1,500-2,000

0 261

JULIAN OPIE

b. 1958

Untitled (Standing with Hands in Pockets)

vinyl and paint on wood $14\frac{1}{2}$ by $4\frac{1}{8}$ by $1\frac{3}{4}$ in. 36.8 by 10.5 by 4.5 cm. Executed in 1997.

PROVENANCE

Lisson Gallery, London Acquired from the above by David Teiger in April 1999

\$ 3,000-5,000

RIRKRIT TIRAVANIJA

b. 1961

Untitled (Enzo Mari, Autoprojettazione, 1123 xI/ 1123 xQ)

polished stainless steel and screws Table: 551/8 by 551/8 by 271/2 in. 140 by 140 by 70 cm. Each chair: 211/2 by 173/4 by 331/2 in. 55 by 45 by 85 cm. Executed in 2004.

PROVENANCE

Kurimanzutto, Mexico City Acquired from the above by David Teiger in April 2005

\$ 20,000-30,000



TIM NOBLE AND SUE WEBSTER

b. 1966 & b. 1967

Real Life Is Rubbish

metal, wood, plastic and light projector dimensions variable Executed in 2002.

PROVENANCE

Modern Art Gallery, London Acquired from the above by David Teiger in 2002

EXHIBITED

New York, MoMA PS1; Boston, Museum of Fine Arts, *Tim Noble and Sue Webster*, October 2003 - August 2004

LITERATURE

Norman Rosenthal and Jeffrey Deitch, Eds., *Tim Noble and Sue Webster: Wasted Youth*, New York 2006, n.p., illustrated in color

\$18,000-22,000



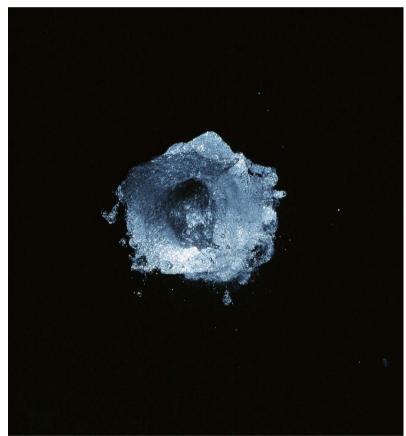




263







265

0 264

DOUG AITKEN

b. 1968

Plateau

Duratran in lightbox 52 by 122 by 14 in. 132.1 by 309.9 by 45.6 cm. Executed in 2002, this work is number 1 from an edition of 6.

PROVENANCE

303 Gallery, New York Acquired from the above by David Teiger in September 2002

\$ 30.000-40.000

0 265

OLAFUR ELIASSON

b. 1967

the antigravity cone

wood, stroboscope lamps, water and pump $39\frac{3}{8}$ by $29\frac{1}{2}$ by $29\frac{1}{2}$ in. 110 by 75 by 75 cm. Executed in 2003.

PROVENANCE

neugerriemschneider, Berlin Acquired from the above by David Teiger in July 2003

EXHIBITED

New York, Deitch Projects, The Garden Party, March - April 2006

LITERATURE

Exh. Cat., Madeleine Grynsztein, Ed., Take Your Time - Olafur Eliasson, San Francisco Museum of Modern Art, September 2007 - February 2008, pl. 175f, pp. 185-187, illustrated in color

This work is being offered for sale from the catalogue. Prospective buyers may contact Sotheby's Contemporary Art Department with inquiries or for an appointment to view the work. The purchaser shall be responsible for collecting or shipping the artwork from its current location.

\$ 20.000-30.000

TONY MATELLI

b. 1971

Abandon

styrene and painted acrylic, in 5 parts
Dimensions variable
Executed in 2004, this work is unique and
accompanied by a certificate of authenticity.

PROVENANCE

Galerie Emmanuel Perrotin, Paris Acquired from the above by David Teiger in April 2005

Please note this lot is fragile. Please refer to the condition report online.

\$10,000-15,000

0 267

CHIHO AOSHIMA

b. 1974

The Birth of the Giant Zombie

signed on a label affixed to the reverse digital c-print 323/s by 885/s in. 82.2 by 225.1 cm. Executed in 2001, this work is number 1 from an edition of 6.

PROVENANCE

Blum & Poe, Los Angeles Acquired from the above by David Teiger in February 2002

EXHIBITED

Los Angeles, Blum & Poe, *Chiho Aoshima*, February - March 2002

\$ 6,000-8,000

0 268

JAMES HOPKINS

b. 1976

Goofy and the Gang

Perspex 60 by 60 by 80 in. 152.4 by 152.4 by 203.2 cm. Executed in 2003.

PROVENANCE

MW Projects, London Acquired from the above by David Teiger in November 2003





26



267



268

∏ \$ 4,000-6,000







NIGEL COOKE

b. 1973

Ego

signed twice, titled and dated 2006 on the overlap oil on canvas $14\frac{1}{4}$ by $15\frac{7}{8}$ in. 36.2 by 40.3 cm.

PROVENANCE

Modern Art Gallery, London Acquired from the above by David Teiger in 2006

EXHIBITED

New York, Andrea Rosen Gallery, *Nigel Cooke: Dead Painter*, November 2006

\$ 8,000-12,000

on 270

MATTHEW MONAHAN

b. 1972

The Seller and the Sold

wax, foam, cotton gauze, metal leaf, paint and string 66% by 25 by 25% in. 169.7 by 58.4 by 63.8 cm. Executed in 2006.

PROVENANCE

Modern Art Gallery, London Acquired from the above by David Teiger in November 2006

EXHIBITED

London, Stuart Shave/Modern Art Gallery, *Matthew Monahan*, 2006

Dublin, Trinity College, Douglas Hyde Gallery, *Matthew Monahan*, February - March 2007, p. 45, illustrated in color

Los Angeles, Hammer Museum, *Eden's Edge: Fifteen LA Artists*, May - September 2007, pl. 75, pp. 82, 83 & 130, illustrated in color

Cincinnati, Contemporary Arts Center, *Matthew Monahan*, April - October 2011, pp. 132-133, illustrated in color

LITERATURE

Ari Wiseman, Ed., *Matthew Monahan: Five Years, Ten Years, Maybe Never*, Museum of Contemporary Art, Los Angeles 2007, p.67, illustrated in color

\$ 5,000-7,000

306

TAL R

b. 1967

Onions

incised with the artist's signature and number *A.P.* bronze

41 by 17 by 16 in. 104.1 by 43.2 by 40.6 cm. Executed in 2005, this work is artist's proof from an edition of 3, plus 1 artist's proof and 1 hors de commerce.

PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by David Teiger in May 2006

EXHIBITED

Berlin, Contemporary Fine Arts, *Tal R: Fruits*, April - June 2006, p. 2, illustrated in color

\$10,000-15,000

0 272

JAMES HOPKINS

b. 1976

Drifter

signed and dated 2003 on the underside found wooden chair 30^{3} 4 by 15^{3} 4 by 15 in. 78.1 by 40 by 38.1 cm.

PROVENANCE

MW Projects, London Acquired from the above by David Teiger in November 2003

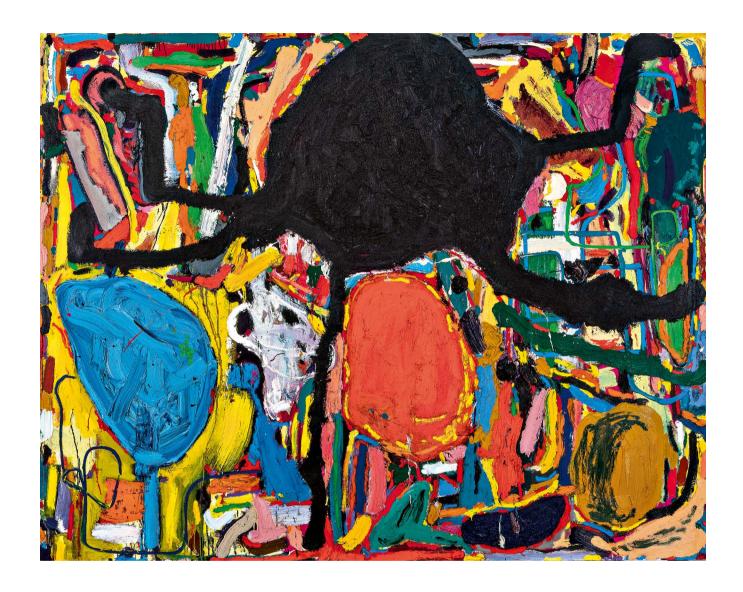
\$ 2,000-3,000





271





PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

ANDRÉ BUTZER

b. 1973

Nicht Fürchten 2 (Don't Be Scared 2)

signed, titled in German and English and dated '09-'10 on the reverse oil on canvas 87 by 110^{1} /4 in. 221 by 280 cm.

PROVENANCE

Metro Pictures, New York Acquired from the above by the present owner

EXHIBITED

New York, Metro Pictures, *André Butzer Nicht fürchten! Don't be scared!*, April - May 2010

\$ 40,000-60,000



DANIEL RICHTER

b. 1962

Headbanger

signed, titled, and dated 2005 on the reverse oil on canvas 86¾ by 67 in. 220.2 by 170.2 cm.

PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner in 2005

\$ 70,000-90,000



JIM HODGES

b. 1957

I've Pictured Us...

archival pigment print on transparent mylar 37% by 27 by 2¾ in. 94.9 by 68.6 by 7 cm. Executed in 2008, this work is number 9 from an edition of 12.

PROVENANCE

Adamson Gallery, Washington, D.C. Acquired from the above by the present owner in 2009

\$ 6,000-8,000



RUDOLF STINGEL

b. 1956

Untitled

signed and dated 98 on the reverse oil and enamel on paper 29¾ by 22¼ in. 76 by 56.5 cm. Executed in 1998.

PROVENANCE

Margo Leavin Gallery, Los Angeles Private Collection (acquired from the above in 1998)

Christie's, New York, 28 September 2017, Lot 220

Acquired from the above sale by the present owner

\$ 30,000-40,000



GÜNTHER FÖRG

b. 1952

Untitled, 14/7/89

signed, partially titled and dated *14/7/89* acrylic on Canson paper 102 by 60 in. 259.1 by 152.4 cm.

PROVENANCE

Edition Julie Sylvester, New York Acquired from the above by the present owner in 1989

\$ 40,000-60,000

[&]quot;For me, abstract art today is what one sees, and nothing more." Günther Förg

WOLFGANG TILLMANS

b. 1968

last still-life, NY.

c-print, in artist's frame 771/4 by 531/4 in. 196.2 by 135.3 cm. Executed in 1995, this work is number 1 from an edition of 1, plus 1 artist's proof.

PROVENANCE

Galerie Philomene Magers, Munich
Phillips de Pury & Company, New York,
7 November 2005, Lot 48
Private Collection, New York
Sotheby's, New York, 12 November 2009,
Lot 424
Private Collection, New York
Acquired from the above by the present owner

EXHIBITED

Riehen/Basel, Fondation Beyeler, *Wolfgang Tillmans*, May - October 2017, p. 95, illustrated in color (another example exhibited)

LITERATURE

Wolfgang Tillmans and David Deitcher, Eds., Wolfgang Tillmans: Burg, Cologne 1998, n.p., illustrated

Exh. Cat., London, Tate Britain, Wolfgang Tillmans: If One Thing Matters, Everything Matters, June - September 2003, no. 1995-095, p. 104, illustrated in color

\$ 80,000-120,000



△ **279**

AMY SILLMAN

b. 1955

Purple/Pipesmoker

signed twice and dated 2009 on the overlap; signed and dated 2009 on the reverse oil on canvas 90½ by 84¾ in. 229.9 by 215.3 cm. Executed in 2009.

PROVENANCE

Sikkema Jenkins & Co., New York Private Collection, United States Sotheby's, New York, 17 May 2018, Lot 423 Acquired from the above sale by the present owner

EXHIBITED

Annandale-on-Hudson, Bard College Hessel Museum of Art, *Amy Sillman: One Lump or Two*, October 2013 - September 2014 Kunsthaus Bregenz, *Yes & No*, December 2015 - January 2016

\$ 250,000-350,000

"I'm in this process of trying to create a free space. Like an open field, where figure and ground are in very ambivalent, complex relationships. On top of that, I also wanted to see if I could try to blurt something out, or make something completely immediate, that ends up fitting perfectly."

Amy Sillman





ADAM PENDLETON

b. 1984

Untitled

oil on canvas 78 by 156 in. 198.1 by 396.2 cm. Executed in 2012.

PROVENANCE

Paddle8, VIVERE, 11 May 2012 (donated by the artist)
Acquired from the above sale by the present owner

\$ 80,000-120,000



"My work creates a broad operating space or idea, like Black Dada, and then focuses on specific notions within that space — like language or deconstructing the avant-garde. I hope to use these past movements as a means to equally deconstruct and construct a future."



281



282

JULIE MEHRETU

b. 1970

Untitled

signed twice and dated 2013 N.Y.C. on the reverse ink on archival postcard

4 by 6 in. 10.2 by 15.2 cm.

PROVENANCE

Marian Goodman Gallery, New York Visual Aids, Postcards from the Edge, New Acquired from the above by the present owner in 2013

\$ 8,000-12,000

282

ROBERT LONGO

b. 1953

Untitled (Parachute)

charcoal, graphite, ink and chalk on vellum 23½ by 18¼ in. 59.7 by 46.4 cm. Executed in 1996.

PROVENANCE

Galerie Hanz Mayer, Germany Private Collection, Germany Acquired from the above by the present owner

\$ 18,000-25,000



PROPERTY OF A SURFING COLLECTOR

ROBERT LONGO

b. 1953

Study for Pipeline

signed, titled and dated 2000 graphite and charcoal on vellum Image: 10³/₄ by 14 in. 27.3 by 35.6 cm. Sheet: 18% by 23³/₄ in. 47.9 by 60.3 cm.

PROVENANCE

Metro Pictures, New York Acquired from the above by the present owner in 2002

\$ 35,000-45,000

RASHID JOHNSON

b. 1977

Cosmic Slop "Change of the Century"

signed on the reverse black soap and wax 95% by 120 in. 243.8 by 304.8 cm. Executed in 2012.

PROVENANCE

David Kordansky Gallery, Los Angeles Acquired from the above by the present owner in 2012

\$ 70,000-100,000



RICHARD HAMBLETON

1952 - 2017

Double Jumpers

signed and dated 99; signed and dated 99 on the reverse acrylic on canvas $76\frac{1}{2}$ by $51\frac{3}{4}$ in. 194.3 by 131.4 cm.

\$100.000-150.000

PROVENANCE

Private Collection (acquired directly from the artist)

Rago Arts and Auction Center, New Jersey, 27 October 2007, Lot 279

Acquired from the above sale by the present owner

EXHIBITED

New York, 560 Washington Street, *Richard Hambleton New York (Retrospective Exhibition in collaboration with Giorgio Armani)*, October - November 2009, p.40, illustrated

Long called the "Shadowman" for the spectral, splashy, black silhouettes that he painted throughout Lower Manhattan beginning in 1980, the artist's practice was defined by his anonymous figures, which seemed to emerge from nowhere, leaping in heroic action or skulking undetected. For Hambleton, these figures "could represent watchmen or danger or the shadows of a human body after a nuclear holocaust or even my own shadow" (The artist quoted in, *The New York Times*, "Richard Hambleton, 'Shadowman' of the '80s Art Scene, Dies at 65," November 13, 2017).

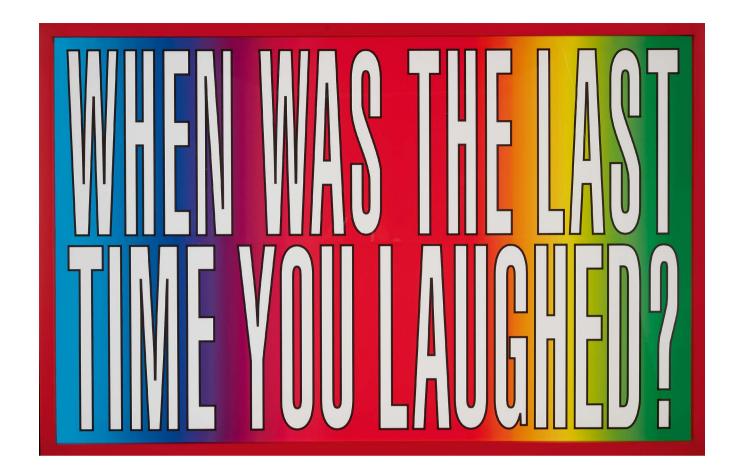
Canadian artist Richard Hambleton began his career at the Vancouver School of Art before starting his 'Image Mass Murder' series in 1976. This street art series - which mimicked the look of chalk outlines used during police crime scene investigations – gained the artist immediate attention upon moving to New York. He then moved to his 'Shadowman' series, in which figures, like the one depicted in the current lot, were painted on the sides of buildings throughout downtown New York. The artist concurrently began painting Shadowmen on a variety of surfaces traditionally associated with fine art such as canvas and various papers.

This work was featured in *Shadowman*, a documentary film directed by Oren Jacoby and released in April 2017.



2 jumping shadow figures on wall "Paramour" NYC, LES, 1981-82 Image © photograph by Hank O'Neal





BARBARA KRUGER

b. 1945

"Untitled" (When was the last time you laughed?)

archival pigment print, in artist's frame 335% by 515% in. 85.4 by 131.1 cm. Executed in 2011, this work is number 1 from an edition of 10.

PROVENANCE

Mary Boone Gallery, New York Melva Bucksbaum, Aspen (acquired from the above) Christie's, New York, 1 March 2018, Lot 325 Acquired from the above sale by the present owner

\$ 20,000-30,000

RICHARD PRINCE

b. 1949

Untitled (War)

ektacolor print, in artist's frame $87\frac{1}{8}$ by $47\frac{3}{4}$ in. 221.4 by 121.3 cm. Executed in 1986, this work is number 1 from an edition of 2.

PROVENANCE

International with Monument, New York Private Collection, New York Christie's, New York, 12 May 2005, Lot 447 Acquired from the above sale by the present owner

EXHIBITED

University of California Santa Barbara,
University Art Museum; Santa Monica Museum
of Art; Raleigh, North Carolina Museum of Art,
Knowledge: Aspects of Conceptual Art, January
- October 1992, illustrated
New York, Whitney Museum of American Art;
Rotterdam, Museum Boymans-van Beuningen;
Dusseldorf, Kunsthalle and Kunstverein; San
Francisco Museum of Art, Richard Prince, May
- November 1993, p.14, illustrated
MAGASIN-Centre National d'Art Contemporain
de Grenoble, Richard Prince, September November 1998, pp. 40-41, illustrated

\$ 50,000-70,000





288



289

RAMMELLZEE

1960 - 2010

Untitled (Magnetism)

signed and dated 93 on the reverse acrylic, spraypaint and resin on canvas 44 by 64½ in. 111.8 by 163.8 cm.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 20,000-30,000

289

KENNY SCHARF

b. 1958

Hapidala

signed, titled and dated '96 on the reverse oil and acrylic on canvas with enamel on polymer, in artist's frame $61\frac{1}{4}$ by $48\frac{3}{4}$ in. 155.6 by 123.8 cm.

PROVENANCE

Tony Shafrazi Gallery, New York Kevin Bruk Fine Art, Miami Acquired from the above by the present owner in 1996

\$ 40,000-60,000



SAM GILLIAM

b. 1933

New River

signed, titled and dated *1986* on the reverse acrylic on canvas and enamel on metal construction
68 by 74 in. 172.7 by 188 cm.

PROVENANCE

Paul Klein Gallery, Chicago Brett Mitchell, Cleveland (acquired from the above in May 1987) Private Collection, Cleveland Acquired from the above by the present owner

\$ 40,000-60,000

OLGA DE AMARAL

b. 1932

Alquimia 81

signed, titled and dated 1982 on the reverse gesso and gold leaf on linen 67 by $51\frac{1}{2}$ in. 170 by 131 cm.

PROVENANCE

Private Collection (acquired directly from the artist in 1992) Bonhams, New York, 15 November 2016, Lot 23 Acquired from the above sale by the present owner

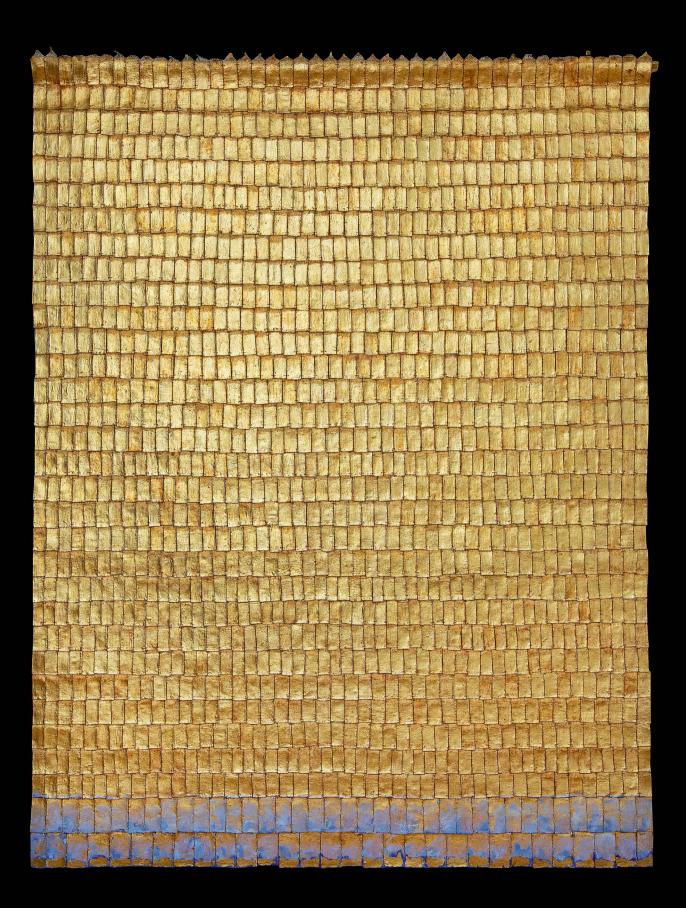
LITERATURE

Agnès Monplaisir, *Olga de Amaral: The Mantle of Memory*, Paris 2013, no. 0A0660

\$ 80,000-120,000

"In a figurative sense, the universe is a tapestry. A true tapestry, a work of art, is a miniature universe. Perhaps because of this, weaving for Olga de Amaral is a search for the intangible, for that which cannot be expressed in words but is present in art...She has enriched tapestry's eloquence from perspectives that emphasize the poetry of form, the strength of texture, the abstractions of life, what the retina perceives and the senses transform, what the mind conceives and deft hands execute: artistic intuition, alchemy that purifies creation. She weaves as an expression of life."

Juan Carlos Moyano Ortiz, Olga de Amaral: The Mantle of Memory, Paris, 2013, p. 21



LUCAS SAMARAS

b. 1936

Reconstruction #112

sewn fabric 90½ by 95¾ in. 229.9 by 243.2 cm. Executed in 1980.

PROVENANCE

Pace Gallery, New York
Private Collection (acquired from the above)
Christie's, New York, 12 November 2003, Lot 394
Acquired from the above sale by the present
owner

\$80,000-120,000



MARY HEILMANN

b. 1940

Untitled

signed and dated 95 on the reverse acrylic on 2 joined panels 26½ by 28 in. 67.3 by 71.1 cm.

PROVENANCE

Private Collection, New York (gift of the artist in 1996)
Acquired from the above by the present owner

\$80,000-120,000

"The early works set the theme of her oevre: paint as miraculous stuff; putting it down, one unapologetic color over another, an entertaining puzzle."

Peter Plagens, New York, *Art in America: Mary Heilmann: Coloring Outside the Lines*, 2007, p. 172





JACQUELINE HUMPHRIES

b. 1960

Untitled

each signed and dated *1991* on the stretcher oil on linen, in 2 parts
Each: 14 by 14 in. 35.6 by 35.6 cm.

PROVENANCE

John Good Gallery, New York Acquired from the above by the present owner

\$ 10,000-15,000



PROPERTY OF A COLORADO COLLECTION

JACQUELINE HUMPHRIES

b. 1960

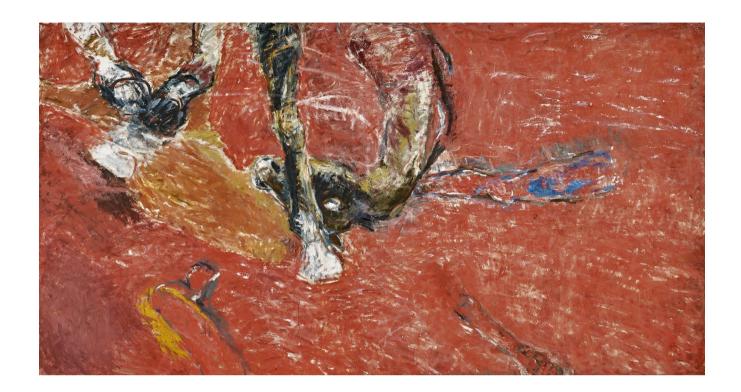
Untitled

signed and dated 1989 on the reverse oil on wood 24 by 24 in. 61 by 61 cm.

PROVENANCE

John Good Gallery, New York Greene Naftali Gallery, New York Acquired from the above by the present owner in 1990

\$ 20,000-30,000



SUSAN ROTHENBERG

b. 1945

Accident #2

signed, titled and dated 1993-94 on the reverse oil on canvas 66 by 125 in. 167.6 by 317.5 cm.

PROVENANCE

Sperone Westwater, New York Vivian Horan Fine Art, New York Acquired from the above by the present owner in November 1997

EXHIBITED

Monterrey, Museo de Arte Contemporáneo, Pinturas de Susan Rothenberg, October 1996 - January 1997 The Modern Art Museum of Forth Worth; Santa Fe, Georgia O'Keeffe Museum; Miami Art Museum, Susan Rothenberg: Moving in Place, October 2009 - January 2011

\$60,000-80,000

"The overall impression of the horse paintings made at the time was one of familiarity – of a recognizable, emotional, warm presence, an expression that was as subtle as it was direct."

Joan Simon, Susan Rothenberg, New York, 1991, p.36

DEBORAH BUTTERFIELD

b. 1949

Dazzel

bronze

 $29\ \mathrm{by}\ 15\ \mathrm{by}\ 45\ \mathrm{in}.\ 76.7\ \mathrm{by}\ 38.1\ \mathrm{by}\ 114.3\ \mathrm{cm}.$ Executed in 1988.

PROVENANCE

Yellowstone Art Center, Billings, Montana Acquired from the above by the present owner

EXHIBITED

Denver Art Museum, *Deborah Butterfield:*Sculptures, October 1989 - February 1990, illustrated in the museum newsletter in January 1990

\$ 70,000-90,000



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

DAVID SALLE

b. 1952

Outside Her House

signed, titled and dated 2009 on the reverse oil on 3 joined canvases 108 by 96 in. 274.3 by 243.8 cm.

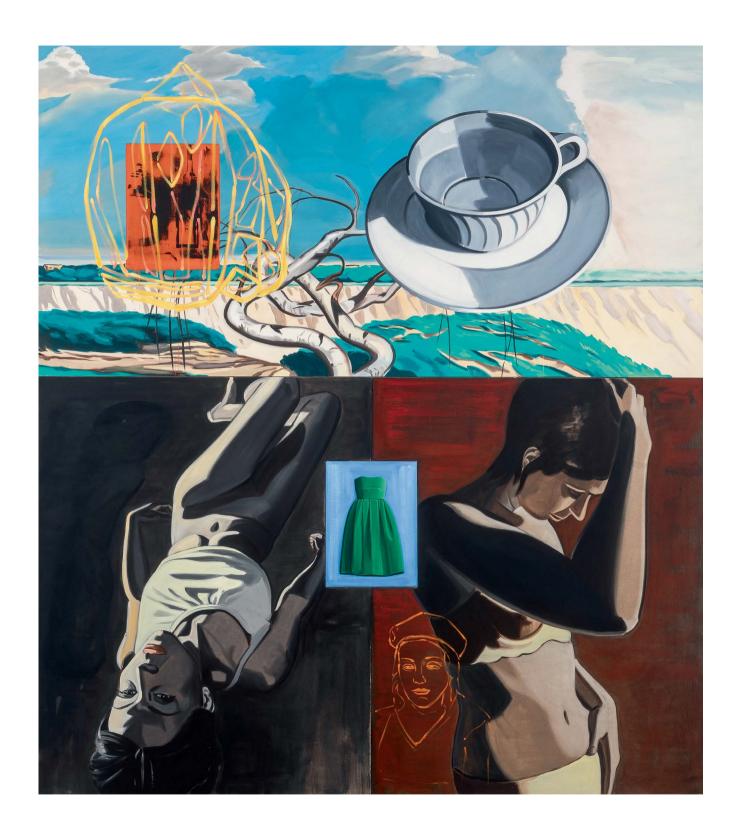
PROVENANCE

Mary Boone Gallery, New York
Acquired from the above by the present owner

\$100,000-150,000

"What most paintings do is give you a path for your eye to move around. The painting actually tells your eye, go here, now go here, now go here. So all you have to do if look at it, give it a few seconds, and your eye will start to move through the painting."

David Salle



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

JIM DINE

b. 1935

Atlantic Love Letter

signed, titled twice and dated 1994 on the reverse oil on 2 joined canvases 66 by 96 in. 167.4 by 243.8 cm.

PROVENANCE

Arij Gasiunasen Fine Art, Palm Beach Acquired from the above by the present owner

\$ 100.000-150.000

"I have no idea but it's mine and I use it as a template for all my emotions. It's a landscape for everything. It's like Indian classical music-based on something very simple but building to a complicated structure. Within that you can do anything in the world. And that's how I feel about my hearts."

Jim Dine



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

JIM DINE

b. 1935

The Field of the Cloth of Gold

painted bronze 77 by 28 by 29 in. 196 by 71.1 by 73.7 cm. Executed in 1987-88, this work is number 2 from an edition of 6.

PROVENANCE

Theo Waddington Gallery, Canada Acquired from the above by the present owner

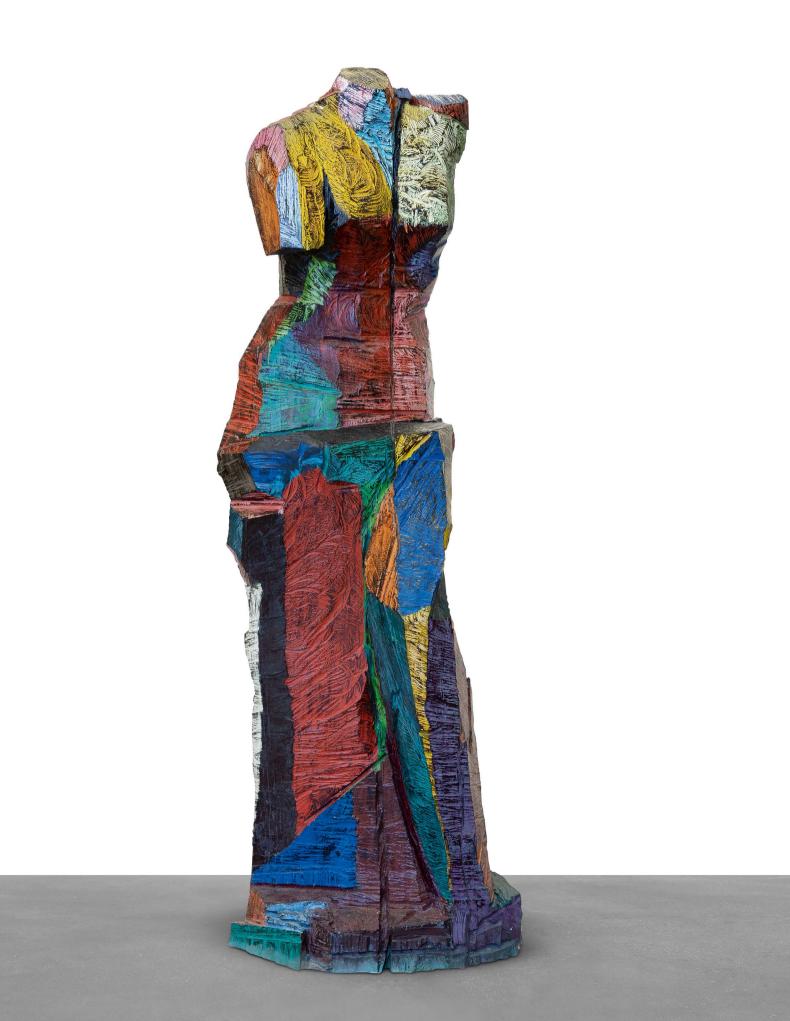
EXHIBITED

London, Waddington Galleries, *Jim Dine*, March - April 1989, pp. 10-11, illustrated in color Shinjuku, Tokyo, Isetan Museum of Art; Kintetsu, Osaka, Museum of Art, *Jim Dine*, October 1990 - March 1991, pp. 50 - 51, another example illustrated in color

\$80,000-120,000

"The figure is still the only thing I have faith in in terms of how much emotion it's charged with and how much subject matter is there."

Jim Dine



JULIAN SCHNABEL

b. 1951

Untitled (Los Besos de Tu Amor)

signed and dated 92 on the reverse oil on paper mounted on canvas 81 by 61 in. 205.7 by 154.9 cm.

PROVENANCE

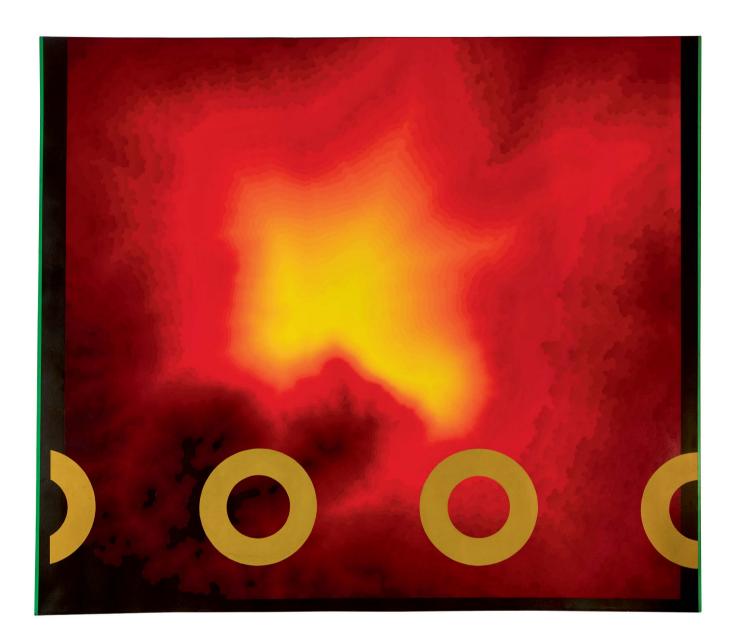
The Pace Gallery, New York
Private Collection, New York
Acquired from the above by the present owner

\$100,000-150,000

"My work is about seeing. Ultimately, it's about a way of looking at the world. I'm just painting what I'm seeing; I'm just trying to connect the dots of my own vision. Every time I stumble across something that's worth a look, it stops me in my tracks."

Julian Schnabel





JACK GOLDSTEIN

1945 - 2003

Untitled

signed and dated 1987 on the reverse acrylic on canvas 84 by 961/8 in. 213.4 by 244.2 cm.

PROVENANCE

John Weber Gallery, New York Acquired from the above by the present owner

\$ 50,000-70,000

"It is purely about representation. It's the flip side of language. It's the image."

Jack Goldstein

CAROLL DUNHAM

b. 1949

Untitled

signed and dated 11/24/90, 11/25/90 and 11/27/90 crayon and graphite on paper

crayon and graphite on paper 43 by 60 in. 109.2 by 152.4 cm.

PROVENANCE

Walter Bareiss, Connecticut
David Nolan Gallery, New York
Acquired from the above by the present owner

\$ 40,000-60,000

304

PROPERTY FROM THE ESTATE OF MARION STONE, CHICAGO

DAVID SALLE

b. 1952

Untitled

oil and acrylic on canvas, in 2 parts $58\frac{1}{8}$ by $84\frac{1}{8}$ in. 147.6 by 213.7 cm. Executed in 1981.

PROVENANCE

Malmberg International Art, Malmö Private Collection Christie's, New York, 6 May 1992, Lot 113 Acquired from the above sale by the present owner

\$ 40,000-60,000



303



304

STEPHAN BALKENHOL

b. 1957

Large Woman with Green Pants and Large Classical Man

poplar wood and paint i. 961/8 by 32 by 275/8 in. 244.1 by 81.3 by 70.2 cm. ii. 961/2 by 35 by 30 in. 245.1 by 88.9 by 76.2 cm. Executed in 1996.

PROVENANCE

Stephen Friedman Gallery, London Acquired from the above by the present owner in 1998

\$70,000-90,000

306 No Lot







307

PROPERTY OF A PRIVATE COLLECTION, CHICAGO

MANOLO VALDÉS

b. 1942

Menina

incised with the artist's initials and number 2/7 bronze

85% by 83% by 61% in. 21.9 by 22.2 by 15.6 cm. Executed in 2001, this work is number 2 from an edition of 7.

PROVENANCE

Marlborough Gallery, New York Acquired from the above by the present owner circa 2004

\$ 40,000-60,000

308

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

GEORGE SEGAL

1924 - 2000

Three Bathers with Birch Tree

signed and dated 1980 on the reverse plaster and wood 50 by 54 by 13 in. 127 by 137.2 by 33 cm.

PROVENANCE

Sidney Janis Gallery, New York Private Collection Sotheby's, New York, 2 May 1995, Lot 38 Acquired from the above sale by the present owner

EXHIBITED

New York, Sidney Janis Gallery, *George Segal:* Recent Sculpture in Plaster and Bronze, 1980, cat. no. 21, illustrated

LITERATURE

Phyllis Tuchman, Ed., *George Segal*, New York 1983, fig. no. 78, p. 78, illustrated

\$ 50,000-70,000

ROSS BLECKNER

b. 1949

Us Two

signed, titled, and dated 1988 oil on canvas 108 by 60 in. 274.3 by 152.4 cm.

PROVENANCE

Mary Boone Gallery, New York Acquired from the above by the present owner in October 1988

\$ 30,000-40,000

310

RON GORCHOV

b. 1930

Victory

oil on linen 60 by 60 in. 152.4 by 152.4 cm. Executed in 1979.

PROVENANCE

Hamilton Gallery, New York Private Collection Christie's, New York, 13 November 1986, Lot Acquired from the above sale by the present owner

\$ 40,000-60,000





PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

JIM DINE

b. 1935

Heart and Venus

bronze

84 by 84 by 56 in. 213.4 by 213.4 by 142.2 cm. Executed in 1985, this work is from an edition of 6, plus 2 artist's proofs.

PROVENANCE

Arij Gasiunasen Fine Art, Palm Beach Acquired from the above by the present owner

∏ \$ 80,000-120,000

"The hearts were a prime object. Yes, the shape! It means a lot of things. It doesn't just mean love, it's anatomical, it's all kinds of things. It refers to all kinds of anatomy, too."

Jim Dine



TOM OTTERNESS

b. 1952

Frog Cycle

incised with the artist's signature, date 90 and number 2/3 bronze 13½ by 30½ by 87¼ in. 34.3 by 76.5 by 221.6 cm.

PROVENANCE

Brooke Alexander Editions, New York Acquired from the above by the present owner in September 1992

\$ 20,000-30,000



TOM OTTERNESS

b. 1952

Nero's Apartment House

incised with the artist's signature, dated 90 and numbered 1/3

bronze

 $60\frac{1}{2}$ by 42 by 30 in. 153.7 by 106.7 by 76.2 cm.

PROVENANCE

Brooke Alexander Editions, New York Acquired from the above by the present owner in 1992

\$ 40,000-60,000





PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

ROGER BROWN

1941 - 1997

Jonestown

oil on canvas 72 by 71½ in. 183 by 181.7 cm. Executed in 1980.

PROVENANCE

Phyllis Kind Gallery, New York Private Collection, New Jersey Acquired from the above by the present owner

EXHIBITED

Raleigh, North Carolina Museum of Art, Roger Brown, September - December 1984
Washington, D.C., Hirshhorn Museum; La Jolla Museum of Contemporary Art; Coral Gables, Lowe Art Museum; Des Moines Art Center; Roger Brown, 1988-1989
Los Angeles County Museum of Art; Madrid, Museo Reina Sofia; Kunsthalle Basel; Tokyo, Setagaya Art Museum; Parellel Visions, October 1992 - August 1993

\$ 40,000-60,000



ROGER BROWN

1941 - 1997

United Corporations of America or Who Will Take Marathon When Mobil Gets the Bomb?

oil on canvas 48 by 72 in. 121.9 by 182.9 cm. Executed in 1982.

PROVENANCE

Phyllis Kind Gallery, Chicago Acquired from the above by the present owner

\$ 30,000-40,000

ARTURO DI MODICA

b. 1941

Wall Street Charging Bull

incised with the artist's signature stainless steel 63 by 50 by 102 in. 160 by 127 by 259.1 cm. Executed in 2011, this work is number 2 from an edition of 6, plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 250,000-350,000





317



318



319

DONALD BAECHLER

b. 1956

Thistle

signed with the artist's initials, titled and dated 99 on the reverse acrylic and fabric collage on canvas 80 by 80 in. 203.2 by 203.2 cm.

PROVENANCE

Greenberg Van Doren Gallery, St Louis Acquired from the above by the present owner in 1999

\$ 30,000-40,000

318

CHARLES ARNOLDI

b. 1946

Cut Back

signed, titled and dated 1994 on the reverse acrylic on canvas
70 by 56 in. 177.8 by 142.2 cm.

PROVENANCE

Mr. and Mrs. Gardner Cowles, New York Thence by descent to the present owner

\$ 12,000-15,000

319

JONATHAN LASKER

b. 1948

Today's Universe

signed and dated 1988 on the reverse oil on canvas 90 by 112 in. 228.6 by 284.5 cm.

PROVENANCE

Massimo Audiello Gallery, New York Frederick Roos, Sweden Acquired from the above by the present owner in 1992

\$ 30,000-50,000





320

JULIAN OPIE

b. 1958

This is Kiera. 03.

signed on the reverse silkscreen on painted wooden board 36¼ by 18 by 1 in. 92.1 by 45.7 by 2.5 cm. Executed in 2004, this work is unique.

PROVENANCE

Evelyn Aimis Fine Art, Miami Acquired from the above by the present owner

\$ 18,000-25,000

321

JULIAN OPIE

b. 1958

This is Kiera

enamel on glass with steel base 107 by 36 by $26\frac{3}{4}$ in. 271.8 by 91.4 by 60.3 cm. Executed in 2004.

PROVENANCE

Barbara Krakow Gallery, Boston Acquired from the above by the present owner

\$ 40,000-60,000

TOM FRIEDMAN

b. 1965

Brain

pencils, wire, pillowcase stuffing and polypropylene pellets 225/8 by 29 by 291/8 in. 57.5 by 73.7 by 74 cm. Executed in 2005.

PROVENANCE

Feature Inc., New York Acquired from the above by the present owner in June 2006

\$ 25,000-35,000



TOM FRIEDMAN

b. 1965

Yarn Dog

yarn and wheat paste 23 by 44½ by 24¼ in. 58.4 by 113 by 61.6 cm. Executed in 2006.

PROVENANCE

Stephen Friedman Gallery, London Private Collection Christie's, New York, 10 September 2007, Lot 127 Acquired from the above sale by the present owner

\$ 30,000-40,000







324

X04/7 AJ17 325

324

RONI HORN

b. 1955

Double 2.14.

i. signed and dated 1989 ii. signed on the reverse powdered pigment, graphite, charcoal, colored pencil, and varnish on paper Each: 203/4 by 231/2 in. 52.7 by 59.7 cm.

PROVENANCE

Paula Cooper Gallery, New York Acquired from the above by the present owner in 1989

\$ 18,000-22,000

325

AMY SILLMAN

b. 1955

XO 4

signed with the artist's initials, titled, dated 17 and numbered 4/7; signed, titled, dated 2017 and numbered 4/7 on the reverse acrylic, ink and silkscreen on paper 30 by 22 in. 76.2 by 55.9 cm.
Executed in 2017, this work is number 4 from a series of 7 unique variants.

PROVENANCE

Private Collection, New York

\$ 4,000-6,000









HAEGUE YANG

b. 1971

Bauhaus - Built-In Lights, Circle Saw Blades, Toilet Seats, Bathroom Sinks #1

paper collage, hardware store catalogues and chromolux paper, in 4 parts
Each: 20 by 20 in. 50.8 by 50.8 cm.
Executed in 2013.

PROVENANCE

Kukje Gallery, Seoul Acquired from the above by the present owner

\$ 20,000-30,000





366

327

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION.

PETER DREHER

b. 1932

i. Tag um Guter Tag #1364

ii. Tag um Guter Tag #1412

iii. Tag um Guter Tag #1413

iv. Tag um Tag Guter Tag II #2110 [Four Works]

i. signed, titled and dated 1997 on the reverse; ii & iii. signed and dated 1995 on the reverse; iv. signed, titled and dated 2007 on the reverse oil on linen

Each: 91/8 by 8 in. 25 by 20.3 cm.

PROVENANCE

Quint Contemporary Art, La Jolla Acquired from the above by the present owner

\$15,000-20,000

328

ED RUSCHA

b. 1937

Busted Glass #10

signed and dated 2007 acrylic on museum board $12\frac{1}{4}$ by $9\frac{1}{4}$ in. 31 by 23.5 cm.

PROVENANCE

Gagosian Gallery, London Phillips de Pury & Co., New York, 14 May 2010, Lot 224

Acquired from the above sale by the present owner

\$18,000-25,000





VIK MUNIZ

b. 1961

Standard Station (Night) After Ed Ruscha (from Pictures of Cars)

signed and dated 2008 on a label affixed to the reverse

digital c-print

 $51 \text{ by } 95 \text{ in.} \quad 129.5 \text{ by } 241.3 \text{ cm.}$

Executed in 2008, this work is artist's proof number 1 from an edition of 6, plus 4 artist's proofs.

PROVENANCE

Carter Tutwiler, Los Angeles Imago Gallery, Palm Desert Acquired from the above by the present owner

EXHIBITED

Aspen, Forre Fine Art, Vik Muniz, June - July 2013

Los Angeles, The Petersen Automotive Museum, Precious Metal - Vik Muniz - Pictures of Cars (After Ed Ruscha), April 2017, n.p., illustrated (another example exhibited)

LITERATURE

Carter Tutwiler, Ed., Ed Ruscha, Vik Muniz and the Car Culture of Los Angeles, n.p., illustrated

\$ 40,000-60,000

330

VIK MUNIZ

b. 1961

Washington Crossing the Delaware Bridge, after Emanuel Leutze (Pictures of Magazines 2)

digital c-print

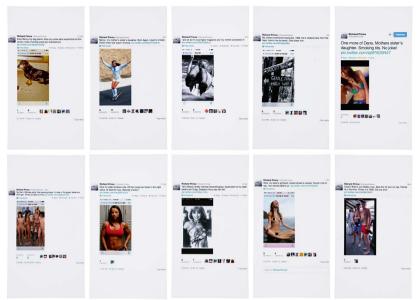
59 by 107½ in. 149.9 by 273.1 cm.

Executed in 2010, this work is from an edition of 6, plus 4 artist's proofs.

PROVENANCE

Galería Elba Benitez, Madrid Acquired from the above by the present owner in 2012

\$ 50,000-70,000



331



332

RICHARD PRINCE

b. 1949

Untitled (50 Tweets)

signed, dated 2014 and numbered 24/50 on the underside of the cardboard box printed cardboard box and inkjet on paper, in 52 parts

Each Sheet: 13% by $7\frac{1}{4}$ in. 33.9 by 18.4 cm. Box: $1\frac{1}{2}$ by $13\frac{3}{4}$ by $7\frac{5}{6}$ in. 3.8 by 34.9 by 19.4 cm. Executed in 2014, this work is number 24 from an edition of 50.

PROVENANCE

Fulton Ryder, New York

Private Collection, New Jersey (acquired from the above in 2014)

Acquired from the above by the present owner

EXHIBITED

New York, Gagosian Gallery, *I've been working* on the railroad, February 2015 (another example exhibited)

\$ 8,000-12,000

332

MATTHEW BARNEY

b. 1967

Goodyear: Cremaster 1

signed and dated 1995 on the reverse of the frame

gelatin silver print, in artist's frame 32½ by 42½ in. 82.6 by 108 cm. Executed in 1995, this work is number 3 from an edition of 6, plus 2 artist's proofs.

PROVENANCE

Private Collection, New York (acquired directly from the artist)

Barbara Gladstone Gallery, New York Acquired from the above by the present owner in 2004

EXHIBITED

New York, Solomon R. Guggenheim Museum, *The Hugo Boss Prize*, November 1996 - January 1997 Please see Sothebys.com for complete exhibition history.

LITERATURE

Nancy Spector, Ed., *Matthew Barney: The Cremaster Cycle*, New York 2003, pp. 122-123, illustrated

Please see Sothebys.com for complete literature references.

\$ 25,000-35,000



OLAFUR ELIASSON

b. 1967

Small Cloud Series

c-print, in 9 parts Each: 13% by 13% in. 34 by 33.7 cm. Executed in 2001, this work is number 2 from an edition of 6.

PROVENANCE

Tanya Bonakdar Gallery, New York Acquired from the above by the present owner circa 2001

EXHIBITED

Houston, The Menil Collection, *Olafur Eliasson: Photographs*, May - September 2003, p. 81, illustrated in color (another example exhibited)

\$ 25,000-35,000



334









334

VIK MUNIZ

b. 1961

Aparecida (from Pictures of Aftermath)

signed, titled dated 1998 and numbered 6/10 on a label affixed to the reverse c-print 58½ by 47 in. 148.6 by 119.4 cm. Executed in 1998, this work is number 6 from an edition of 10, plus 5 artist's proofs.

PROVENANCE

Galerie Xippas, Paris Acquired from the above by the present owner

EXHIBITED

Tel Aviv Museum of Art Collection (Loan), 2009-2019

\$ 12,000-18,000

335

VIK MUNIZ

b. 1961

i. Sock

ii. Scissors

iii. Tooth

iv. Spoon (From the Sarzedo Series, Pictures of Earthworks) [FOUR WORKS]

gelatin silver print
Each: 40% by 50 in. 103.8 by 127 cm.
Executed in 2002, these works are from an edition of 10, plus 5 artist's proofs.

PROVENANCE

Private Collection

Phillip's, London, 13 February 2015, Lot 194 Acquired from the above sale by the present owner

\$ 30,000-40,000

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

RUSSELL YOUNG

b. 1960

Martin Luther

signed and numbered AP 3/3 on the reverse screenprint on canvas 40 by 291/4 in. 101.6 by 74.3 cm. Executed in 2006, this work is artist's proof number 3 from an edition of 5, plus 3 artist's proofs.

PROVENANCE

Private Collection (Acquired directly from the artist)

Christie's New York, 14-17 July 2016, Lot 271 Acquired from the above sale by the present owner

\$6,000-8,000

337

CHRISTIAN ROSA

b. 1982

The Sound is Music 2

oil, charcoal, graphite and resin on canvas 78 by 104½ in. 198.1 by 265.3 cm. Executed in 2016.

PROVENANCE

Acquired directly from the artist by the present owner

\$ 18.000-25.000

338

RYAN SULLIVAN

b. 1983

Untitled

oil, enamel and latex on canvas $59\frac{1}{8}$ by $45\frac{1}{8}$ in. 150.2 by 114.6 cm. Executed in 2012.

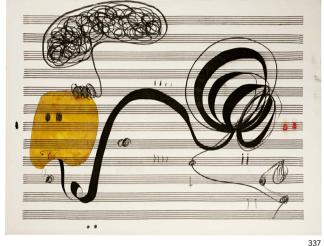
PROVENANCE

Private Collection

\$15,000-20,000



336





338





340

339

STERLING RUBY

b. 1972

Vampire 83

signed and dated 2012 on a label sewn to the reverse fabric and fiber fill 84 by 45 by 4 in. 213.4 by 114.3 by 10.2 cm.

PROVENANCE

Xavier Hufkens, Brussels Acquired from the above by the present owner in December 2012

\$ 18,000-25,000

340

LUCIEN SMITH

b. 1989

TBT

newspaper, papier-mâché and polymer varnish on canvas 108 by 84 in. 274.3 by 213.4 cm.

Executed in 2013.

PROVENANCE

The Suzanne Geiss Company, New York Acquired from the above by the present owner in December 2013

\$ 8,000-12,000

DANIEL ARSHAM

b. 1980

Obsidian Eroded Shell Sign

obsidian, shattered glass and hydrostone $30^{1}/2$ by $28^{1}/2$ by $3^{1}/2$ in. 77.5 by 72.4 by 8.9 cm. Executed in 2014.

PROVENANCE

OHWOW, Los Angeles Acquired from the above by the present owner in April 2014

\$10,000-15,000

342

YVES KLEIN

1928 - 1962

Table D'Or

signed *R. Moquay* and numbered *XAA-TREZ* on a label affixed to the underside 22-karat gold leaf, Plexiglas, glass and steel 141/8 by 49 by 393/8 in. 35.7 by 124.5 by 99.7 cm.

Conceived in 1961, this work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein.

PROVENANCE

Artware Editions, New York
Acquired from the above by the present owner

\$ 20,000-30,000





END OF SALE

Sotheby's 58 58 58

DANA SCHUTZ Civil Planning, 2004





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GLENN BROWN, Senile Youth, 2007





Sotheby's 535





HUMA BHABHA
Untitled, 2011
Estimate \$10,000–15,000

Modern & Contemporary South Asian Art

AUCTION NEW YORK 18 MARCH

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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions

- 1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity. importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue. glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.
- 2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.
- 3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.
- 4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal
- 5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged. by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow eBay Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

- 7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.
- 8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.
- 9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price

or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buver of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to

have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale

- 10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot. or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect
- 11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.
- 12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

- 13 Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders' the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York, By bidding at an auction, whether present in person or by agent, order bid, telephone. online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.
- 14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.
- 15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.
- 16 Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay. Invaluable or other sources. relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy This will include information such as the client's name and contact details, proof of identity financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to

such disclosure

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the lnvaluable website and other Online Platforms.

Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@ sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

- 1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
- 2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding.

The auctioneer's decision is final.

- 3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
- 4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
- 5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.
- 6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
- 7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
- 8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
- 9. Live online bidding via all Online Platforms will be recorded.
- 10. In the event of any conflict between these Online Terms and Sotheby's

Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

- 11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
- 12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

\triangle Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful nurchaser Under such circumstances the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time. Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also

refer to the section on Endangered Species in the information on Buying at Auction.

↑ Property Subject to Right of First Refusal

Lots with this symbol are subject to a right of first refusal held by a third party (the "Holder"), who may bid on the lot. If the Holder is the successful bidder, any amount due to the Holder under the right of first refusal shall be netted against the Holder's obligation to pay the full purchase price for the lot. The purchase price reported shall be net of any such amount due. The amount due to the Holder shall be the difference between the hammer price plus buyer's premium and any applicable tax calculated. on (i) the Holder's successful bid and (ii) on the accepted underbid, if any, immediately preceding the Holder's successful bid. If the auctioneer has not accepted any prior bid or the Holder is the only bidder, no amount shall be netted against the full purchase. price. If the Holder is not the successful bidder, the successful bidder will, upon Sotheby's receipt of the total full purchase price in cleared funds, acquire full title to the lot free of any further rights of the Holder.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

\bigcirc Premium Lot

In order to bid on "Premium Lots" (Qin print catalogue or ♦ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys. com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction

records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing

a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person. you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online

Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma. Cuba, Iran, North Korea and Sudan, The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's

Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise. your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However. there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice

provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services +1212 606 7444 FAX: +1212 606 7043 uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or

certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/ or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property. Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients. in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price. buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service. United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property. Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69
Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys. com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process

Important Notice to Prospective Car-

pet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States, Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6. 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at + 1 212 606 7213.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +11 212 606 7130.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Important Notice Regarding

Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Notice Regarding Endangered Species

Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Photography:

Jon Lam Pauline Shapiro Glenn Steigelman Ellen Warfield

International Departments

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Mercedes Lámbarri Alta Isabella Lauria Daniela Lazo-Cedre Kelsey Leonard Andie Levinson Helen Lindemann Jessica Manchester Michael Macaulay Meghan McDonald Emily Miles

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